

No. 4392.

SATURDAY, DECEMBER 30, 1911.

PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER

VICTORIA AND ALBERT MUSEUM.

The LIBRARY will be CLOSED from DECEMBER 12, 1911, for cleaning, repainting, and general renovation. It is anticipated that the Library will be REOPENED on JANUARY 22, 1912.
OSWALD HARCOULT SMITH, Director and Secretary.
Victoria and Albert Museum, December 6, 1911.

THE LITTLE THEATRE, John St., Adelphi.

Proprietress, GERTUDE KINGSTON.
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ROYAL ACADEMY OF ARTS.

NOTICE IS HEREBY GIVEN, That the PRESIDENT and COUNCIL will proceed to ELECT a TURNER ANNUITY in FEBRUARY. Applicants for the Turner Annuity, which is of the value of 30l., must be Artists of repute in need of aid through the unavailability of professional employment or other cause. Forms of applications can be obtained by letter addressed to the Secretary, Royal Academy of Arts, Piccadilly, W. They must be filed in and returned on or before JANUARY 31, 1912.
By Order,
FRED. A. EATON, Secretary.

ROYAL ACADEMY OF ARTS.

NOTICE IS HEREBY GIVEN, that the PRESIDENT and COUNCIL will proceed to ELECT ONE COUSINS ANNUITY in FEBRUARY. Applicants for the Annuity, which is of the value of 30l., must be Artists of repute in need of aid through the unavailability of professional employment or other cause. Forms of application can be obtained by letter addressed to the Secretary, Royal Academy of Arts, Piccadilly, W. They must be filed in and returned on or before JANUARY 31, 1912.
By Order,
FRED. A. EATON, Secretary.

Provident Institutions.

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HENRY A. MIERS, Principal.
University of London, South Kensington, S.W.
December 22, 1911.

EDINBURGH SCHOOL BOARD.

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HENRY A. MIERS, Principal.
School Board Offices, Castle Terrace, Edinburgh.
December 19, 1911.

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LAURENCE GOMME, Clerk of the London County Council.
Education Office, Victoria Embankment, W.C.
December 20, 1911.

COUNTY OF LONDON.

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LAURENCE GOMME, Clerk of the London County Council.
Education Office, Victoria Embankment, W.C.
December 22, 1911.

NORFOLK EDUCATION COMMITTEE.

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ARTHUR E. WHITEBY, Clerk to the Governors.
14, Cemetery Road, E. Dereham, Dec. 19, 1911.

KENT EDUCATION COMMITTEE.

DOVER LOCAL HIGHER EDUCATION SUB-COMMITTEE.

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By Order of the Committee,
FRAS. W. CROOK, Secretary.
Caxton House, Westminster, S.W., December 20, 1911.

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Catalogues in course of preparation.

NOTES AND QUERIES.

THIS WEEK'S NUMBER (December 30) CONTAINS—

NOTES:—Sir John Gilbert as Illustrator—Whittington and his Cat—Epitaphiana—Napoleon and David II. of Scotland—"Homestead"—"Cockrod"—"Cockshoot"—Smooth or Prickly Holly—Court Leet: Manor Court.

QUERIES:—"Milieux d'Art"—Somerset Carpenter Arms—Phillips Family—Lairds of Drumminor—Statue in Cavendish Square—Our Lady's Fast—Thomas Gower—Dark Saturday—Oxford Degrees and Ordination—Beaupré Bell—H. Card—Bishop Griffith—J. Hindle—Ancient Terms—Armo's Grove—"Cousin and Counsellor"—Capt. Stubbs at Salamanca—Catholic as a Surname—Dennis of London and Jamaica—Thiers's 'Traité des Superstitions'—Diseases from Plants—Broadbent Portraits—Capt. Benjamin Joseph—Coltman Family.

REPLIES:—Halletts of Canons—"Quam nihil ad genium, Papianae, tum!"—Timothy Bright—Rating of Clergy to find Armour—"Dillisk" and "Slook"—Holed Stones—Henry Fielding and the Civil Power—Feliccia Hemans—Lucius—"Though Christ a thousand times be slain"—Langley Hill—Miss Howard—Cibber's 'Apology'—Tattershall: Elsham: Grantham—"Writes me"—Theophilus Leigh—Weare: Thurtell—"The Swiss Cottage"—Rev. —Iliff—Authors Wanted—"Honorificabilitudinitatibus"—Daniel Purcell—Jane Austen's 'Persuasion'—Guild of the B.V.M. in Dublin—Southey's Letters—Hamlet as Christian name—Manzoni: 'Promessi Sposi.'

NOTES ON BOOKS:—"Old English Libraries."

Booksellers' Catalogues.

LAST WEEK'S NUMBER (December 23) CONTAINS—

NOTES:—Christmas in Brittany—Mistletoe—Christmas Bibliography—Whittington and his Cat: Eastern Variants—Christmas: its European Names—Portrait at Hampton Court—Portrait found in an Indian Bazaar—Needles in China—Lord Herbert of Cherbury's Rabbinical Studies—Capt. Cattle's Hook.

QUERIES:—Edward Casaubon—St. William's Day—Threading St. Wilfrid's Needle—West India Committee—The Staple of Calais—Keats's 'Ode to a Nightingale'—"Amurath to Amurath succeeds"—Authors Wanted—Straw under Bridges—Lord Tilney—Bishops addressed as "My Lord"—White: Warren: Milburn—John Bright—Eliza Wesley—Col. Gordon—"United States Security"—Peepoe Grant of Arms—Thomas Cromwell—Dr. Richard Russell—Grandfather Clocks in France—T. Martin, Miniature Painter—Suasso de Lima—"Mayfair"—Balzac—Philip Savage—Caversham: Chapel of St. Anne.

REPLIES:—Hebrew Medal—Long's Hotel—Antigallican Society—"Pe...tt"—W. Alabaster—Foreign Journals in the United States—E. Purcell—"The Swiss Cottage"—Yarm: Private Brown—Britannia Regiment—"Convict Ship"—Spenser and Dante—Prime Sergeant—Authors Wanted—Porch Inscription—"Walm"—G. Woodberry—28th Regiment—Riming History of England—Urban V.'s Name—North Devon Words—Donny Family—Lowther and Cowper Families.

NOTES ON BOOKS:—"Pins and Pin cushions."

Booksellers' Catalogues.

OBITUARY:—W. T. Lynn—W. M. Graham Easton.

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MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their Galleries, 47, Leicester Square, W.C., on THURSDAY, January 4, and Following Day, at ten minutes past 1 o'clock precisely, MISCELLANEOUS BOOKS including the above valuable Libraries, comprising Library Editions of Standard Works in History, Biography, Fiction, Travel, &c.—Collection of Works on the History and Theory of Music, Lives of Musicians, Old Music, and Folk Songs—Books on the Archaeology and History of Wales, many in the Welsh language—Seventeenth and Eighteenth Century Books in original bindings—Books with Coloured Plates, and illustrated by Rowlandson and the Cruikshanks—Books of Military Costume—Works on the Fine Arts—Galleries of Engravings, &c., including Turner's Picturesque Views of England and Wales, India, and the Views in Richmondshire, India proofs—Suckling's Suffolk large paper—Ben Jonson's Works, in folio—Daniell's Oriental Scenery—Russian Costume, 28 Coloured Plates, 1778—Cartoons, Engravings, Autograph Letters, and other items of interest.

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MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their Galleries, 47, Leicester Square, W.C., on FRIDAY, January 5, at ten minutes past 1 o'clock, MODERN ETCHINGS and ENGRAVINGS, including the Collection formed by the late JOHN ANDERSON, Esq., of Bedford House, Pollokshields, Glasgow (by order of the Executors), comprising etched Remarques and other Proof Etchings by and after the following:—A. H. Hall, H. W. McNeill, J. L. E. Meisner, J. Bracquemond, Peter Graham, F. Walker, Alma Tadema, W. Dendy Sadler, E. Hoot, Corot, Sir T. Lawrence, S. Cousins, H. Scott Bridgwater, A. Legros, J. McN. Whistler, W. Strang, D. Y. Cameron, C. Meryon, and many others.

Magazines, &c.

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MONTHLY REVIEW OF CONSTRUCTION:—
THE BITTER VIADUCT, SWITZERLAND.
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[Magazines, &c., continued pp. 830, 831.]

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SATURDAY, DECEMBER 30, 1911.

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LITERATURE

Emerson's Journals.—Vols. V. and VI.: 1838-44, with Annotations. Edited by Edward Waldo Emerson and Waldo Emerson Forbes. (Constable & Co.)

This third instalment of 'Emerson's Journals' covers six years of his earlier middle-age. The days of his literary and vital apprenticeship are by this time over. He is rejoicing in the fullness of his adult powers, happy in his newly founded home, whither he has brought his wife, Lidian Jackson, and where their children are being born. His hours of reflection are broken into by the pleasant occupation of planting trees about his little demesne. Or he strolls with a friend round the village of Concord or in the woods by Walden. There is little incident in this placid life except on two occasions: firstly, in 1837 and 1838, when he speaks up for free thought in letters and religion at Harvard, and rouses bitter opposition; secondly, in the January of 1842, when his five-year-old son, Waldo, the pride of his heart, dies suddenly of fever.

In any case, however, we must not look for historical details in these records of his experience. His journal is simply the storehouse of his experiments in thinking and in translating his thought into words. The biographical context is but slightly indicated, if at all; so that the reader often finds it hard even to imagine it. What, for instance, were the conditions in which the following passage came to be written? The editors in despair suggest the description of some vision.

"I beheld him and he turned his eyes on me, his great serious eyes. Then a current of spiritual power ran through me, and I

looked farther and wider than I was wont, and the visages of all men were altered and the semblances of things. The men seemed to me as mountains, and their faces seemed with thought, and great gulfs between them, and their tops reached high into the air. And when I came out of his sight, it seemed to me as if his eyes were a great river, like the Ohio or the Danube, which was always pouring a current of strong, sad light on some men, wherever he went, and tingeing them with the quality of his soul."

Yet, strange though this revelation may seem of his occasional moods, and hardly less strange as are the frequent references to "Osman"—an imaginary being who represents a projection of his ideal personality, and is therefore made to participate in his most intimate questionings and moods—the general tone of these papers is bracingly sane. The psychological climate, indeed, made for hard-headedness. The ascetic temperament of New England would never tolerate extravagances of a practical and moral kind, even if it gave free scope to play of sentiment on the plane of pure ideas. His dream is of a puritanically simple life, wedded to an absolute independence of the spirit; which is, further, to be fortified and uplifted by the sense of all-pervading eternities and infinities, such as, in common with his friend Carlyle, he dwells on with a curious fervour of the intellect. Another side of this same pantheistic outlook is a Wordsworthian sympathy with nature. Nature, he feels, supports him in his protest against religious convention:—

"My life is a May game, I will live as I like. I defy your strait-laced, weary, social ways and modes. Blue is the sky, green the fields and groves, fresh the springs, glad the rivers, and hospitable the splendor of sun and star. I will play my game out. And if any shall say me nay, shall come out with swords and staves against me to prick me to death for their foolish laws,—come and welcome. I will not look grave for such a fool's matter. I cannot lose my cheer for such trumpery. Life is a May game still."

Religion, for him, has outgrown the form of any cult, church, liturgy, or rite. It consists entirely in the clean and manly life, which is likewise a life of labour. "Write your poem, brave man, first in the earth with a man's hoe, and eat the bread of your own spade." Oddly enough, this pioneer of a new world seems at first sight to echo the feelings of those philosophers of late Greece who, amid the ruins of a crumbling civilization, found comfort in the thought of their own self-sufficiency. Emerson thus conceives the good man:—

"The obedient universe bends around him, and all stars lend their ray to the hour and the man. Nature speaks *ex tempore* to him and lights up a sudden festival whithersoever he bends his steps. He needs no library, for he has not done thinking; no church, for he himself is a prophet; no statute book, for he hath the Lawgiver; no money, for he is value itself; no road, for he is at home where he is; no experience, for the life of the Creator ghosts through him, and from him animates brute things and turns them immediately to their desired ends."

This constant preoccupation with nature must not be misunderstood. Emerson is interested in a philosophy or religion of nature, not in a science of it. Indeed, he goes so far as to say:—

"The savant is formed at the expense of the man. The naturalists whom I know are disproportioned persons and have nowise learned to ally their facts to themselves, to see unity. The office of the naturalist should certainly be poetic. He should make me feel my kindred to the tree and bring the rock nearer to my spirit."

Self-centred as he is, and disposed to assert the supremacy and sufficiency of the inner life, he finds nature sympathetic because, unlike the human neighbours who dispute his opinions, she answers naught and, thus letting him run on, seems to listen. Communing with nature is for him a self-communing thinly disguised, and he never loses himself in the real life of the flowers and birds, as to a large extent did his friend Thoreau. Trees strike him as "imperfect men," rooted there and helpless, the boughs and long leaves drooping and weeping their imprisonment. Or, again, animal life is hateful to him when it feigns to be vegetable, as when the pear-worm imitates a twig or the snake a stick. These, after all, were pre-evolutionary days, and he could hardly be expected to appreciate vegetism as a development of the life-force parallel, rather than inferior, to instinct or intelligence; or to realize the niceties of adjustment involved in the self-preserving mimicry of one form of life by another. Nevertheless, the abandon with which he allows himself to luxuriate in the pathetic fallacy should be noted in one who is often wrongly represented as having held the mirror up to nature. Rather nature was the mirror that he held up to himself.

Emerson's literary sympathies and antipathies throw a certain light on his philosophy of life. He was a voracious reader, and was wont to jot down in his journal the passing impression left by an author's style and message. Naturally, Wordsworth and Carlyle are in high favour. Yet he has no mercy on their weaknesses. The former, by the side of Milton, is "cheap"; and he finds in his last book a dullness which is yet "the dullness of a great and cultivated mind." On the other hand, "Carlyle must write thus or nohow, like a drunken man who can run, but cannot walk." Shelley is "wholly unaffecting" to him. Indeed, he goes so far as to say that Shelley "is never a poet," and that though "he is clearly modern, and shares with Wordsworth and Coleridge, Byron and Hemans, the feeling of the Infinite." The reason for this judgment, as also for the opinion that Goethe is "hybrid"—that is, presumably, one who both attracts and repels Emerson—is doubtless the protest of the New England conscience against modernism as applied to sexual morals. In this respect Byron comes off better than, perhaps, he deserves. Emerson writes: "On Sunday we heard sulphurous Calvinism. The

preacher railed at Lord Byron. I thought Lord Byron's vice better than Rev. Mr. M.'s virtue." But Emerson's aunt Mary (Miss Mary Moody Emerson) must be allowed the credit of having added the final touch to this sentiment. "Ah!" she said, "what a poet would Byron have been, if he had been born and bred a Calvinist!" We might add hundreds of no less characteristic dicta levelled by Emerson at his contemporaries—at Dickens, for instance, in whom "there is nothing memorable except the flash," a sentence written, let us note, before Emerson had read and duly resented 'American Notes.' But we must take leave of these fascinating volumes, without essaying further the impossible task of compressing into a single article several years of the mental life of such a man as Ralph Waldo Emerson.

Collected Works of William Morris. With Introductions by his Daughter, May Morris. Vols. IX.—XII. (Longmans & Co.)

In the four volumes now published we have the remainder of Morris's original poetry, including two of his greatest achievements, 'Love is Enough' and 'Sigurd,' and the collection entitled 'Poems by the Way.' A writer in *The Athenæum* might well feel himself dispensed from offering judgment on any of these: the criticisms of a predecessor in these columns have not only searched out the deep springs of their being, they have moulded the mass of critical opinion and passed into the literature of the subject. What remains to be done is to indicate the position these works take in the completed output of their author, to remark in them the recurrence of the themes which influenced his imaginative conceptions, and take note of the extent to which the new material supplied by the editor assists us in this task. It is but just that this should be the first topic of our notice. Morris was notoriously an impatient proof-reader, and no one can go through these volumes without being struck by the great labour that has been spent on getting a correct reproduction of the author's thought, and the numberless minor corrections in punctuation and the like that have been made. Access to the original manuscripts and drafts of the poems has furnished Miss Morris with a large store of unpublished fragments, from which she has made selections with great tact, illustrating the art of her father and explaining the scheme of his work. Her descriptions of his life and activities, while not trenching on the province of Prof. Mackail's 'Life,' have supplemented and illumined it to a remarkable degree; the William Morris of a small circle may now be seen by the world in his true light.

Received by the small circle of lovers of poetry with high praise, neither of the great poems named above met with such popular favour as 'Jason' or 'The Earthly Paradise.'

Morris seems to have accepted the world's verdict on 'Love is Enough' in a way he never did its neglect of 'Sigurd,' perhaps because the very qualities in the former which attracted such a good judge as Rossetti were those to which he was beginning to attach less importance than in his earlier years. Its high merits of metrical experiment, of intricate charm and unflinching accurate construction, its beauty of language and conception, were fittingly set forth by *The Athenæum* (November 23rd, 1872) on its publication. To what was then said we have nothing to add except the remark that its central idea, the "sending" of a vision, is a persistent one in the writer's mind. It appears in 'East of the Sun,' coupled with the double remove of action, "a dream within a dream," to quote our words of forty years ago; it recurs in 'The Wood beyond the World,' written in 1895; and it supplies the framework of 'John Ball' and of 'News from Nowhere.'

In her notes to 'Sigurd' Miss Morris remarks on the strange misapprehension which has led to the denial of its claims to be an epic for want of a central motive. If Sigurd be the theme, the charge is true: one quarter of the book is not concerned remotely with him, and the action of another takes place long after his death. Our notice of December 9th, 1876, while not foreseeing this objection, perhaps because the writer was poet as well as critic, indicates its answer. The epic unity of the poem is supplied by Odin, the leader in the war of gods and men against evil; its subject is "the Sorrow of Odin the Goth." As was then said, Morris was "soaked in Odinism," and it was perhaps this absorption in the spirit of Northern mythology which hindered him from emphasizing sufficiently the underlying theme of his poem. Miss Morris has done well in showing that to some extent Morris began to feel this himself, and attempted to remedy it by strengthening the part of Odin in the story. We commend to careful notice the way in which she has introduced the excised passages of the last scene between Brynhild and Sigurd.

More and more as we read is the amazing industry of Morris brought home to us. Three-fourths of these volumes were written between 1872 and 1876; an ancient craft, that of dyeing, was learnt and revived; a new art mastered—the illumination of manuscripts; and with all this, two public tasks undertaken—the first, one in which *The Athenæum* had then, and has had ever since, the deepest interest, the Preservation of Ancient Monuments; the second, the agitation which shook the public mind at the publication of the Bulgarian Atrocities. One is stupefied almost at the thought of a trebly busy man sitting down to write out a manuscript of the 'Lancelot' in English, a work which contains 1,100 closely printed folio pages in the original. The list of illuminated manuscripts executed or partly executed by him will be of great value to students of his work, who will feel a special interest in the reproduction

of a page of the 'Horace.' It is curious that Morris, who was a lover of the severely simple art of the twelfth and thirteenth centuries, and whose first scheme of wall-decoration invariably was "I should whitewash the lot," instinctively produced illuminations which continue the tradition from the period at which it finally stopped in the latter part of the fifteenth century; but so it is. It was the instinct of a living art that he felt, not the desire to reproduce a dead one.

Morris's letters are a great feature of these introductions—those to his home and to Mr. Fairfax Murray, who now comes into the story, alike. One of them tells how Ruskin objected to the May meadows round Kelmscott, because they reminded him of poached eggs. Let us hope that the housekeeper had not that day carried too far her traditional economy, by which no visitor to Kelmscott ever got a new-laid egg.

Penelope Rich and her Circle. By Maud Stepney Rawson. (Hutchinson & Co.)

In Penelope, Lady Rich, Sidney's "Stella," Essex's favourite sister, Leicester's step-daughter, whose marriage-story possibly suggested the theme of Ford's 'Broken Heart,' Mrs. Rawson has selected an attractive, but, perhaps, too ambitious subject. In the more exclusively biographical and descriptive part of her task she has succeeded very fairly; but one gets the impression that the literary problems which she endeavours so gallantly to wrestle with are somewhat beyond her range. Still, one is grateful to a popular author who shows a genuine interest in poetry and really tries to communicate that interest to her readers. There is no pretentiousness about the book, though its author scarcely adheres to her initial conception of a "plain story." The fact that Penelope died in the same year as Bess of Hardwick suggests a passing comparison; but there was little in common between the two subjects of the writer's choice except that both belong "to that great gallery of Elizabethan women who are for all time."

The personality of Penelope is decidedly elusive; nor does it emerge too clearly in these pages. No authenticated portrait preserves the features of the once celebrated beauty; the Lambeth picture given as the frontispiece, charming as it is, somehow hardly carries conviction. It is disappointing, therefore, not to find included in the volume, despite a promise in the text, a reproduction of the Mytens portrait of Lady Rich's daughter Isabella, who is said to have borne the closest resemblance to her mother.

Two preliminary chapters contain useful sketches of the rise of the houses of Devereux and Sidney, and relate particularly the fortunes of Penelope's father and of Sir Henry Sidney, Astrophel's worthy sire. It is clear that, had the former not died in his prime, the two houses would in all probability have been

united, and there might have been no "Stella" sonnets. Leicester, instead of becoming Penelope's stepfather, might have transformed the bond of poverty which united the family of his sister with that of Devereux to something better. But it was not to be; Penelope was married, to suit other people's convenience, to the churlish and avaricious Lord Rich, and "the splendid Philip," the friend of her childhood, two years later made up his mind to wed the insignificant daughter of Walsingham.

Whilst professing to eschew controversy, Mrs. Rawson accepts the Sidney sonnets as revealing "a romance" which is "a tremendous counterpoise to the after-story of Penelope Rich," and analyzes them minutely in that spirit. She prints in full, while lamenting as an "error" and a "wretched punning freak" which made a bad precedent, the sonnet in which Philip Sidney ridiculed

that rich foole, who by blind Fortune's lot
The richest gem of love and life enjoys.

She adds an occasional foot-note for the benefit of the reader unversed in Elizabethan diction, but leaves uninterpreted so curious an expression as "dribbed shot" at the opening of Sonnet 2. The last lines of the sonnets read to her "like the last words of one who enters a cloister." She essays to defend Penelope against Sidney's biographer, who compares her influence over him unfavourably with that of his sister, the inspirer of the 'Arcadia.' She urges that Penelope "fulfilled her marriage vows without scandal or murmur throughout all the first years of her life as Lady Rich," and holds that, "had she been of baser stuff," Sidney's self-revelation "would have revealed her also, in all sincerity, with all her glories lessened, cheapened."

In the succeeding chapters we are told that it is "practically certain" that Lady Rich was the Philoclea of the 'Arcadia'; and the assertion is maintained with some plausibility. We are further informed that "in Kalendar we have the real Tory democrat, such as Henry Sidney surely was." But the theory of literary production put forward against the notion that the 'Arcadia' was written after the "Astrophel" poems is barely intelligible. The statements as to the authorship of 'The Mirrour for Magistrates' are misleading, if not inaccurate; and the characterization of 'Euphues' as "that tremendous satire"—the sub-title of both parts was not, moreover, 'The Anatomy of Wit,' which belonged only to the first—hardly suggests familiarity with its contents. On the other hand, the notion that the friendship between Kalendar and Musidorus in the 'Arcadia' might have been prompted by the relations between Sidney and Hubert Languet is felicitous, and the author shows a pleasing appreciation of the work as a whole.

An admission as to the scantiness of really authentic information about Penelope is made when the poetical tributes to

her of Spenser, Constable, and other contemporary poets are collected. Of these, Matthew Roydon's 'Elegy on a Friend's Passion for his Astrophel' is the least stilted, and contains, at any rate, two notable lines:—

He that hath love and judgment too
Sees more than any others do.

Two chapters are devoted to slaying the slain, by demolishing the theory that Penelope was the "dark lady" of Shakespeare's Sonnets, and that she temporarily disputed the affections of Southampton with Elizabeth Vernon. "It is a coincidence," as Mrs. Rawson remarks, that both the lady of the Sonnets and the original of Sidney's "Stella" "had black eyes," and it is "interesting" that both Shakespeare and Sidney should have applied the epithet "mourning" to these orbs; but, as she pertinently asks, "were there no other black eyes at Court save those of Penelope Rich?" It would be too large a quest to investigate here Mrs. Rawson's own conclusion that "if the Sonnets contain Herbert's love-story, they do not concern Penelope Rich," and that the first section of them does not allude to Southampton's love-story, but to Herbert's.

In any case, as the author remarks, "the Southampton affair" did not "deeply affect the lady's history." What did affect it materially was her entanglement with Charles Blount, Baron Mountjoy, who, after fighting a duel with her brother Essex, became one of his closest friends. On the strength of a wholly unsubstantiated statement that the two were privately engaged before Penelope's marriage, is here founded a theory as to "Stella's" repulse of "Astrophel." However little truth there may be in this, it is clearly right to regard this man as "a dominant force" in Penelope's life. Like the Cecils and the elder Sidney, he was one of the solid rather than the showy servants of Elizabeth, a man, indeed, of remarkable character. Of his person, habits, and manners we possess a detailed picture sketched by the pen of his secretary which Mrs. Rawson has not neglected to impart. He had Philip Sidney's love of soldiering and more than his good fortune, for he did more to subdue Ireland than any man had accomplished for several generations. But "a kind of backwardness" and "a humour of travelling," added to his martial propensities, almost caused him to "mar his own market"; "till at last," says Fynes Moryson, "the Queen began to take his decessions for contempt, and confined his residence to the Court and her own presence."

Blount served with Norris in Brittany, and with Essex in the Island Voyage, before he won his great triumph in Ireland. Cool discretion, if not caution, appears to have been the chief note of his character.

When Mountjoy's intrigue with Lady Rich began cannot be ascertained; it was, at any rate, not declared until

after Sidney's death. Penelope's husband tolerated the liaison, apparently out of regard for the paramount influence of his wife's brother; and there was no divorce while Essex lived, though the lady had borne children to her lover as well as her husband. The irony of fate brought it about that Penelope and Mountjoy (now Earl of Devonshire) fell into disgrace with James I., not on account of their irregular relations, but because they contracted an uncanonical marriage. The ceremony was performed by no less a person than the future Archbishop Laud, who incurred thereby his sovereign's displeasure as well as the reproach of his own conscience. Mountjoy's laboured plea for himself and lady is wisely, on account of its prolixity, relegated to an Appendix; and the shorter letter to James given in the text sufficiently states the case. The fact that he died acknowledging only three out of the five children which Lady Rich was reputed to have given him somewhat mars the picture of a perfect love-union which Penelope's biographer would have us accept.

In the closing years of Queen Bess we get glimpses of Lady Rich taking a hand in political matters. When her brother lost the Queen's favour on account of his sudden return from Ireland, she wrote a long letter to Elizabeth on his behalf in a tone of flagrant indiscretion and offensiveness, and, when called on by the Council to explain, "answered presently, what I meant I wrote, and what I wrote I meant." She was with Essex at the end during his abortive *coup d'état*, and though not, as some thought, its moving spirit, probably had his confidence throughout.

She had been corresponding so far back as 1589 with James of Scotland as "Ryalta," and had even sent him her picture; and both she and Mountjoy reaped the benefit of their zeal when he came to the throne in a short-lived but much-envied period of favour. Penelope figured with Queen Anne in Jonson's 'Masque of Blackness,' the first of the masques he destined for royal entertainment, and she was one of the five great ladies to whom Florio dedicated his 'Montaigne.' Whether she fully deserved the "magnanimity" with which the translator credited her may be a question; and the author perhaps makes too much of the Mountjoy marriage when calling it "an act of supreme courage." But, in truth, it was no "scandal" and would seem to have been adhered to in the true spirit, for better and for worse.

Mrs. Rawson is a little careless as to Christian names and titles, and occasionally drifts into slack English. Edward VI. died in 1553—not 1533, as stated on p. 17. But as a rule her style is correct enough: she is perhaps at her best in her estimate of "Essex—Man or Masquerader?"

RECENT VERSE.

The Everlasting Mercy, by John Masefield (Sidgwick & Jackson), which purports to set forth, with intimate autobiographical detail, the "conversion" of a rural hooligan of a besotted type, is a thing apart in modern poetry. By sheer force—we had almost said brutality—of treatment, relieved by passages which recall something of the magic that lurks about the 'Songs of Innocence,' its alternation of the spiritual and the animal, of aspiration and degradation, will hold the reader's attention throughout, and then, perhaps, set him wondering as to what are the proper functions of poetry.

This is one of those academic problems which have been repeatedly solved by general aphorisms bearing but little on particular cases. To "hold the mirror up to nature" is very well; and the same may be said of Keats's characteristic "Beauty is Truth, Truth Beauty"; yet thoughtful persons may fairly object that the ugly aspects of Truth are, as a matter of fact, not less numerous than the beautiful; while phases of Nature will perhaps occur which seem, on the face of them, as though they could very well dispense with the poet and his mirror. So in certain episodes of Mr. Masefield's poem—episodes, be it noted, both valuable and illuminative when considered in relation to the somewhat sordid theme which he has selected—a coarseness of language and of incident is necessary, the narrative being in the first person. No blame can be attached to this from the strictly literary point of view: such incident and language are part and parcel of the character and history of Saul Kane, the drunken, dissolute poacher. Yet it may be questioned whether coarseness, however essential as indicating character and atmosphere, is a legitimate element in poetry—whether this was the right mirror to hold up to that particular phase of Nature. Among the many still swayed by Victorian tradition the answer will be in the negative; among others—and they, too, are numerous—it will be held that all things are lawful so a truthful picture be forthcoming. The latter view represents the prevailing tendency of modern thought, and, judged by its standard, Mr. Masefield's poem takes high rank. Its astonishing insight into a particularly unattractive type of rural character, combined with the vigour of imagination, the constant play of fancy, and an occasional idyllic note, as welcome as unexpected, more than outweighs the excessive realism with which it depicts the convert's degenerate days. The language, discarding as often as not any attempt at poetical grace, becomes effective by its very ruggedness, though its logic may not escape the scoffer. Thus the poem opens:—

From '41 to '51
I was my folk's contrary son;
I bit my father's hand right through
And broke my mother's heart in two,
I sometimes go without my dinner
Now that I know the times I've gin her.

From '51 to '61
I cut my teeth and took to fun,
I learned what not to be afraid of,
And what stuff women's lips are made of.

In grateful contrast come the passages descriptive of

the ghosts
Who rise on Christmas Eve in hosts,
Two and two about about
Singing the end of Advent out,
Drivelling down to windlestraws
When the glittering peacock craws,
As crawl the glittering peacock should
When Christ's own star comes over the wood,
Lamb of the sky come out of fold
Wandering windy heavens cold.

The spell of Blake is manifest in

Each one could be a Jesus mild,
Each one has been a little child,
A little child with laughing look,
A lovely white unwritten book;

while the author's gift of description, himself merged in the character he is portraying, is well seen in the simple but vivid lines:—

"It's dawn," I said, "and chimney's smoking,
And all the blessed fields are soaking.
It's dawn, and there's an engine hunting;
And hounds, for huntsman's going hunting.
It's dawn, and I must wander north
Along the road Christ led me forth."

An adequate idea of the poem's charm, grimness, and power can, however, only be obtained by its perusal. As poetry, in the strict sense of the term, opinions on its merits may be divided; as a study of character, original and unflinching, it is certainly a noteworthy achievement. We observe, as illustrating in a somewhat curious manner the attitude lately assumed towards imaginative literature by the spirit of the age, that Mr. Masefield has deemed it necessary to explain in a note that the "persons and events" described by him "are entirely imaginary, and no reference is made or intended to any living person."

Horizons and Landmarks, by Sydney Royse Lysaght (Macmillan), is, as the title implies, a volume of lyrics inspired, on the one hand, by an optimist's hope, and on the other by that "backward glance o'er travelled roads", which is near akin to melancholy. We have had occasion before this to pay tribute to Mr. Lysaght's exceptional lyrical gifts. The music of his verse is haunting; its idealism is both convincing and inspiring; while the vivid note of childish recollection and awe, such as:—

Not then, but when the wild South-West
Filled the dim land with its unrest
At twilight, and the woods began
To talk of things unknown to man,
And on the garden paths we heard
Strange footsteps, but no answering word
Came to our call,

is conveyed with a sureness of touch equal to that of Mr. Noyes, the modern poet of childhood. The glory of children's "make-believe" could hardly be better put than in:—

Wonderlands no truth could mar,
Dreams no wakening could blot,
Lovelier because so far,
Real because we found them not.

Mr. Lysaght is perhaps somewhat at the mercy of certain words and phrases—"unknown ways," "wonderlands," "the heart of things," are cases in point. These are effective enough when they come as "single spies," but in "battalions" they tend to be mutually destructive. The charm and freshness, however, of his poetical outlook, with its confident gaze towards the "undiscovered country," in face of "This idol in our midst, our Belly god," and similar discouraging aspects of advancing civilization, would atone for literary lapses far more heinous.

Art and Nature Sonnets, by F. P. Osmaston (Elkin Mathews), show a sense of the picturesque, enhanced by poetical insight into Nature's symbolism. Where Mr. Osmaston has chosen themes that are large—Time and Eternity, or abstractions like 'Reason' or 'Worthiness'—he tends to become obscure. In simpler subjects he is more at home. We may cite as examples 'Narcissus in the Fields,' with its concluding lines,

Great drifts of clustering forget-me-nots
Tempered the splendour with a pale blue haze—

'Starlight on the Sea,' and 'Sundown on Ditchling Beacon.' The last-named we give in full, though the rhymes in lines 4, 5, and 8 might have been bettered:—

I rode from Lewes by the billowy downs
One afternoon in August; over croft,
Cornfield and woodland, softer and ever more soft,
The purples rose to meet Earth's crown of crowns.
The day had put aside her morning gowns,
And, like a pure and gentle mother, had doffed
Fleeces tender as pearl, hung quiet aloft
Over the slumbering masses of burnt browns.
At Westmeston, among those solemn pews,
I felt unuttered thankfulness; a kind
Of voiceless prayer my spirit seemed to quicken.
I passed above the little churchyard's yews,
And, facing there the evening's throne outlined,
Watched a majestic death from Ditchling Beacon.

It is jarring, however, to find the sonnet rule transgressed (mildly, though it be) by the occasional addition or omission of a necessary syllable, while the line

Eve towers above her cradle, swept with glows,

marks a lapse in poetical instinct, elsewhere creditably, though not supremely, in evidence.

Mr. James Guthrie's drawings are not the least striking feature in the volume. They are full of atmosphere, and illustrate the sonnets to which they refer with flattering significance.

Mr. W. H. Davies has not, we are glad to see, paid a final "Farewell to Poesy," and his latest volume of verse, *Songs of Joy, and Others* (Fifield), marks, if anything, a distinct advance on his previous work. His poetical horizon is wider, his expression more confident, while the elemental qualities—the simplicity, the vivid, if crude perception of life's incongruities, and something of a child's delight in the sight and sounds of nature, which marked his earlier poems—are thereby proportionately enhanced. His peculiar power of visualizing the common things of life, so that they take on a new significance, is nowhere better shown than in the lines describing the early morning trams on the Embankment:—

Ten cars rushed down the waterside,
Like lighted coffins in the dark;
With twenty dead men in each car,
That must be brought alive by work.

Elsewhere, by way of contrast, a fresh and delightful fancy sees in the "Speedwell"

A little Heaven with one star out.

As characteristic a poem as any in the book is that entitled 'The Little Ones':—

The little ones are put in bed,
And both are laughing, lying down;
Their father, and their mother too,
Are gone on Christmas-eve to town.

"Old Santa Claus will bring a horse,
Gee up!" cried little Will, with glee
"If I am good, I'll have a doll
From Santa Claus," laughed Emily.

The little ones are gone to sleep,
Their father and their mother now
Are coming home, with many more—
They're drunk, and make a merry row.

No horse, no doll beside their bed,
No sadder little ones could be;
"We did some wrong," said little Will—
"We must have sinned," sobbed Emily.

Wordsworth's cherished poetical ideal—i.e. "to choose incidents and situations from common life...and, at the same time, to throw over them a certain colouring of imagination"—has seldom been more poignantly served.

Mr. W. A. C. Lloyd's volume entitled *The Return from the Masque, and other Poems* (Constable), is what Mr. Havelock Ellis calls a "reservoir of memories." Through the medium of his verse, the poet's personality is conjured up before the reader

as possessed of a unique sensibility towards the recognized modes of poetic expression. His mind is a select library of the poetic classics. His literary discipline, though catholic of appreciation, displays perhaps some bias towards Keats and Browning, rejoicing besides, with critical nicety, in many a stray archaic gleaming from the eighteenth century. Nevertheless, though Mr. Lloyd may "lisp" in familiar numbers, his ultimate achievement has something of an individual mark. This is due to a severe and scholarly sense of form, which redeems him at least from that servility to his models which would perpetuate their idiosyncrasies. The most drastic criticism of Mr. Lloyd possible is that his muse is never poetically adult. His poetic substance is fastidiously subordinated to a structure closely welded and scrupulously refined. The prevailing effect is somewhat otiose. Except for a few stiff gambols, the balanced workmanship and the uniformity of phrasing are supreme. The "perveridum ingenium," vital to poetic reality, is lacking; excess of technique, in short, has become a mannerism.

The Don and the Dervish, by R. A. Nicholson (Dent), is not, as its title might suggest, a sprightly dialogue between two outrageously discrepant personalities, but a volume of verse (none the less sprightly) in part original—having to do with Cambridge memories and actualities—and in part translation, "chiefly from the mystical and semi-mystical poetry of Persia." Though Dr. Nicholson modestly affects to think, with what must be to a great extent a hypothetical public, that "*desipere in loco publico* is a serious matter," and ventures in his brief preface to express a hope that the translations will, in the minds of such staid persons, make amends for any preceding frivolity, we are confident that, admirable as are the translations in every case, his readers will find still greater delight in the ready play of wit, the crisp versification, and the transcendent gift for rhyming which mark the original verses.

Put not your trust—so far my soul prophetic quotes—
In Parliaments, Philosophers or Petticoats,

is a characteristic example of the last-named quality, and we may cite the following (enshrining as it does, apart from its humour, a method of rhyme both ingenious and Gilbertian) from the 'Ballad of the Exquisite Bounder':—

When this old gown was new, I spake
In large Olympian tones,
Of Cimabue and Caran d'Ache,
Burne-brown and Madox Jones.
Like Evangelicals from Mass
From me the vulgar flew:
I had the jaw bone of an ass
When this old gown was new.

There is excellent wit, too, in the 'Ballade of Alma Mater,' with its "Envoi" touching lightly on the question of Agricultural Degrees (which seem so to have tickled the author's fancy as to have earned a diverting 'Ballade' all to themselves):—

Henceforth as Culture's badge we'll use
A harrow rampant on a ham;
For lo! the gaping Hodge she woos,
This ancient city by the Cam.

The translations from the Persian are among the best of our time. There is no man more amply qualified for such a task than Dr. Nicholson, and if the present writer owns to finding the spirit of Omar somewhat cloying when taken in continuous doses, he does not thereby reflect on the translator, whose taste and feeling may be seen in two stanzas from 'Vision' (Haftiz):—

My soul is the veil of his love,
Mine eye is the glass of his grace.
Not for earth, not for heaven above,
Would I stoop; yet his bounties have bowed
A spirit too proud
For aught to abase.

This temple of awe, where no sin,
But only the zephyr comes nigh,
Who am I to adventure within?
Even so: very foul is my skirt.
What then? Will it hurt
The most Pure, the most High?

Whether writing as Don or Dervish, the author is excellent in his technique—betraying no hint of effort. The volume proves yet again, if further proof were needed, that the cream of light verse must be looked for from the pen of the scholar.

The Seasons' Difference, and other Poems, by Charles Masfield (A. C. Fifield), marks a welcome departure from the stock subjects of minor poetry. The shadow of the concert-ballad—late the "drawing-room song"—still lingers over much of the verse written nowadays. Love and death, meetings and partings, roses and rue, all seem to be regarded as inevitable themes. Mr. Masfield, while not entirely forsaking this tradition, turns rather for inspiration to the anomalies and contradictions of life:—

The teachers taught their foolish-ways
Philosophies, and all in vain
Bade civilize and civilize—
O to be nomads once again

So also, touching the mysteries of God and creation, he writes:—

He ordereth, I doubt not, best—
Yet grants the sparrowhawk leave to fly
Upon the bird whose orphan nest
Remains—one after one to die.

He looks, we think, with kindly eyes
On poor men praising Him at morn,
Yet ere the eve a flood may rise,
And leave them ruined, mazed, forlorn.

This is not great poetry—perhaps scarcely poetry at all; when compared with passages of similar purport in 'In Memoriam,' its limitations are evident. It is, on the other hand, a summing-up of a certain attitude of the human mind, without waste of words or metrical padding—an achievement which indicates technical ability above the average. Poems, moreover, like 'Love's Riches,' 'The Besieged Captain to his Men,' and the dainty little 'Song' beginning

If in thy heart a hope thou keep'st,
O cherish it, O cherish it!

show that Mr. Masfield possesses lyrical aptitude and grace of diction, as well as some sense of the dramatic.

On the whole, *Poems*, by Charles Granville (Stephen Swift), display the usual qualities of minor verse, with something less than the usual measure of distinction. By way of exception we may cite the poem called 'In the Condemned Cell,' which stands out by reason of a dramatic instinct indicated rather than realized, for at the height of his narrative the author's zest seems to have flagged, and the piece tails off ineffectively. Of technical shortcomings the volume has no lack. Among these may be specified an irrelevant particularity (due, doubtless, to exigencies of metre) such as may be found in the reference to

heat of thermal springs,
Whose waters might melt ice from either pole,

together with a pedestrian order of diction, which is content with lines like

All Spring's glamour, all Spring's splendour,
Soon, I'm sure, will be quite past;

and the opening stanza of 'A Spring Morning by Loch Lomond,' which runs thus:—

To paint that scene Elysian needs
Words that in human speech are not:
Suffice it that I here record
The vague impression, transient thought,
Which flits through a receptive brain,
Leaving a longing in its train.

The "scene Elysian" almost prepares one for the determination expressed in a later poem to

hile me to the hawthorn dale
And lie awhile in beds of primrose pale
To sport with childhood's elf,

and points to a conception of poetical craftsmanship at once outworn and inadequate.

The legend of St. Christopher will always lend itself to poetical treatment, and Mr. C. K. Burrow in his *Carmina Varia* (Martin Secker) handles it reverently and with an effect that is often impressive. The lyrics which make up the remainder of the volume are of average merit. It must be remembered, however, that the average is nowadays comparatively high. A very large proportion of verse-writers possess technical qualifications—aptitude for rhyme and metre and a due appreciation of the various verse-forms; but, tending to express the same essential thoughts over and over again in terms not very dissimilar, they rely for distinction on exotic phraseology and occasional inspiration. One passage in the present volume, illustrating both tendencies, may be quoted from the poem called 'A Spring Night':—

Clear silence floods the valley deeps, the night
Is quick with stars, a breathless dusk wherein
The world seems as a tremulous dew-drop poised
On a white blossom of eternity.
If God should shake the tree!

A theme familiar enough in sentiment, but set forth with more than usual charm, is introduced thus:—

Over me the grave winds go,
Voyaging beneath the moon;
Through the orchard's gloom and glow
Strays the echo of a tune;
Tune in whose few notes are set
Old desire and new regret;

while the lines from 'An Autumn Mood,'

Where hooded horrors stirred and prowled
Through sombre avenues of rain,

hint at a side of the author's imagination which should, artistically, be worthy of further cultivation.

Those who deplore the buoyant profusion and the attenuated poetic quality of our modern output of verse should extend no niggardly welcome to Mr. James Elroy Flecker's *Forty-Two Poems* (Dent & Sons), which are a reissue of his 'Thirty-Six Poems,' with six additions. Several of these have appeared in periodicals, and we are glad to see that 'The Masque of the Magi,' a pearl plucked, as it were, from some mediæval argosy, has been included. Mr. Flecker's craftsmanship, the exquisite way in which he fashions the receptacle to contain his thought and his feeling, is perhaps in this volume seen at its best. He pours the metal of his inspiration into a wide variety of metrical forms, creating by unswerving taste and felicity of touch an entity which is as balanced as it is loyal to the emotion which gave it birth. He owes something of the texture of his thought to the French decadents, particularly Baudelaire, whom, as in his apprentice period, he is still inclined to echo. But though steeped in their wan melodies, he has shaken himself free of their frequent pose of jaded amorosness and pseudo-ferocity. Mr. Flecker never flags: Poetry whips up his

spirit and keeps it tense. The ballad form, of which there are six examples in the text, he uses finely and with rare acumen, recapturing it and making it the medium of an intimate, personal expression. Occasionally the emotional value of his art evaporates in a too eager search for the choice phrase and the decorative effect. The Oriental cast of Mr. Flecker's mind is no doubt largely responsible for these architectural niceties. It is remarkable indeed that so eclectic and fastidious a writer, with so delicate an appreciation of filigree-work, should hold so tenaciously to the stuff of life. From the besetting sin of cult he is saved by a sense of the humanity and dignity of the poet's craft. Through his pictorial capacity, his ready fund of imagery, and his subtle power over rhythm, Mr. Flecker has assimilated something of the true poet's magic—that of conveying and suggesting a richer meaning than the actual words imply.

The greater part of *Afterglow*, by Mrs. Alfred Baldwin (Methuen), contains merely rhymed prose, the purport whereof is now didactic, now descriptive. The sonnets are most of them rather heavy, nor do we find the humorous verses very mirth-provoking. Nevertheless we discovered three poems which are poems indeed: 'A Sacrificial Death,' written in the old heroic couplet, admirable for simplicity and restraint; 'The Speeded Guest,' which, short too and simple, strikes besides notes of bravery and wildness; and 'Wind and Wave,' where, in reality, something of the waves' rush to the shore has been caught and expressed in the verses.

Temperament, suggestion, the conveying of atmosphere and subtle shades of poetic meaning, a delight in the fanciful and the visionary—these characteristics stand out obviously as one phase of the neo-Celtic movement, though its varied thought has also an appeal at once more concrete and actual. Unfortunately this "blushful Hippocrene" has been quaffed almost to the lees, and other toppers, attracted to its intoxicating juices, have diluted it to such an extent that it shines pale and transparent. Such is the phantasmal *Oiné*; or, *The Aureole and the Wondrous Gem*, a play in four acts by Neán (Dent), which, laying its scene in Scotland and inventing its own mythology, yet is palpably derived from the neo-Celtic source. The narrative of this dramatic poem, interwoven with a strained and jejune symbolism, is simple enough. It tells of the finding of a dream-child at the foot of a romantic castle, of the type popularized a century ago by Mrs. Radcliffe, by a titled lady who is addicted to psychical foibles. The child grows, and in the fullness of time is betrothed to a youth of Byronic cast. She is incarnate joy, and her missionary zeal, allied to supernaturalism, is such that she converts her little community—the youth included—to the "Joy-Spirit," of which she is the exponent. So unpretentious a story is no defect, had its creator vitalized and co-ordinated it by the proper use of his materials. But he vitiates his central purpose by stifling it with a burdensome weight of non-essentials. The poem meanders with tedious listlessness. The poet, as if conscious of his limitations, and with an eye to his literary mentors, not ignoring trivialities and exclamation, bolsters up his inspiration by desperate devices. A farrago of artifices, sentimentalities, and Celtic mannerisms all adrift, results. After perusing them one recalls with sensible relief Syngé's famous defiance:—

Adieu, sweet Angus, Maere, and Fand,
Ye plumed yet skinny Shee.

HISTORICAL SOURCES.

Royal Historical Society's Transactions, Third Series, Vol. V.—It is difficult in a short compass to give an adequate idea of eight papers which range over English and Scottish history from A.D. 673 to 1700, and include subjects from the mediæval conception of the Christian State to the origin of golf. If, as seems likely, co-operative history is to become the fashion among scholars, the Historical Society will be able, by its own members, to deal with a fine variety of matter. It is perhaps impossible to arrange that the readers of papers should concentrate a little more in each year's *Transactions* upon different sides of the history of the same centuries or the same movements. Those who know anything of Societies are aware that the man who arranges for papers is often obliged to accept what he can get. He certainly in this case has got good matter; and perhaps in twenty or thirty years an editor may arise who, like Wolf's Homer dealing with a mass of floating ballads, may fix the disconnected parts into an ordered whole.

The paper which, from its title and author, will first command attention, and not disappoint those who turn to it, is that by Prof. Firth on the 'Ballad History of the Reign of James I.' Popular feeling on the Spanish Match, the Gunpowder Plot, Enclosures, Sir Walter Raleigh, piratical exploits of English sailors, the Plague, and everything else is delightfully illustrated. Here we have, perhaps, the first poet who made "remember" rhyme with "November"; how lucky for the poets that the plot did not miscarry in February! These ballad-writers were very human, but not very humane. The comment on the collapse of a floor which killed many members of a Romanist congregation is "God's mercies are boundless"; nor is the *entente cordiale* foreshadowed in the lines,

Lord, how it grieves our hearts full sore
To see the drowned Frenchmen swim along the shore!

Dr. Figgis's paper on 'Respublica Christiana' makes its point, that under the influence of the law of the Christianized Roman Empire, the theory of the Middle Ages tended to regard Church and State as one society under two different sets of rulers; but did not the practice, even of the same ages, tend to treat them as two different societies? Less perhaps in England than elsewhere, for the Royal supremacy had its beginning long before Henry VIII. Dr. Wylie's paper on the Agincourt Roll is excellent, as was to be expected, and will warn students that Sir Harris Nicolas is not the final authority on Agincourt. 'England and the Northern Powers, 1689-1697,' is painstaking, but scarcely inspiring. The volume concludes with a good general review of apprenticeship.

Camden Miscellany, Vol. XII. Camden, Third Series, Vol. XVIII.—The four papers included here were worth printing. The 'Two London Chronicles,' edited by Mr. Kingsford, have the pleasant freshness of all contemporary writing. It is new, and probably true, that Wyatt did not cross the Thames at Kingston without some resistance in the town, and that he got into Temple Bar by a ruse, calling out "God save Queen Mary!" The history of Sir John Digby is that of a gallant soldier, but, of course, does not err on the side of undervaluing his services to the Royal cause. The final paper, edited by Dr. Cunningham, on the common rights in Cottenham and Stretham, is a most interesting bit of rural economic history. If the common pasturage produced the now extinct Cottenham cheese, it was justified by its fruits.

Report on the Pepys Manuscripts preserved at Magdalene College, Cambridge. Edited by Mr. E. K. Purnell.

Report on the Manuscripts of the Earl of Denbigh, preserved at Newnham Paddox, Warwickshire. Part V. Edited by Mrs. S. C. Lomas.

Calendar of the Manuscripts of the Marquess of Ormonde, K.P., preserved at Kilkenny Castle. Edited by the late Mr. C. Litton Falkner and Mr. F. Elrington Ball. (New Series, Vol. VI.)

Report on the Manuscripts of Lord Middleton, preserved at Wollaton Hall, Nottinghamshire. Edited by Mr. W. H. Stevenson.

THESE Reports of the Historical Manuscripts Commission sufficiently illustrate the wide interest of the materials which exist in private muniment rooms—materials for history in all its branches, political and social, and for literature besides. The Pepys Manuscripts, to which we have already referred briefly, introduce at once, and characteristically, two notable men. The manuscripts undoubtedly belonged to John Evelyn. He married the daughter of Sir Richard Browne, Clerk of the Council under Charles I. and Charles II., and Resident at Paris for both kings, 1641-60. He was grandson to Sir Richard Browne, a protégé of Robert Dudley, Earl of Leicester. The curious, stirring busybody Pepys borrowed them from Evelyn, who, *en grand seigneur*, never condescended to ask for them back again from his acquisitive friend. They are not the only papers which have wandered away from Wotton. The most interesting of them are due to the correspondence of the elder Sir Richard Browne, and deal with the affairs of England, France, and the Netherlands under Elizabeth. They tend incidentally to confirm the opinion that the Earl of Leicester had something in him after all. From policy or conviction, he was a valuable supporter of the Puritan party, and his alleged complicity in the death of Amy Robsart has already been shown to be a slander of his enemies. A letter from Thomas Blount in 1567 reveals the failure of an attempt to suborn false witness against the earl for 1,000*l.*; and a letter of Cecil's, of May 15th, 1568, shows that the Secretary considered the charge false.

The second part of the manuscripts throws light upon the tortuous courses to which Charles II. in exile was driven, between supporters in England, Scotland, and Ireland who all radically differed from each other, and upon the piratical warfare of Rupert and others against the Commonwealth.

The Earl of Denbigh's papers also deal largely with seventeenth-century history. Lord Feilding had the thankless post of ambassador for Charles I. at Vienna, serving a master who could never understand that ends must be somewhat proportioned to means for their attainment. A curious story is preserved of the revolt of Harvey, the great physician, against the absurd system of quarantine, as more fitted to give him the plague than to preserve other people from infection by him. Lord Feilding afterwards supported the side of the Parliament in the war, and the minor incidents of the struggle are illustrated. But the correspondence extends into the middle of the next century, and Bolingbroke appears in a more amiable light than usual, during his last days, in the tumbledown family mansion in Battersea, tenderly loved by his wife, and deeply lamenting her death. He was as he told his friends, "civilly dead." Certainly faults of his own, and enmities

of opponents, have seldom made a more brilliant actor the looker-on at distinctly second-rate successors on the stage.

The new instalment of the Ormonde papers is of more concentrated interest than the others, dealing with the third tenure of the Lord Lieutenantcy of Ireland by the first Duke of Ormonde. Carte made only slight use of the Ormonde papers for the period. The volume may be read together with the Essex correspondence, printed in the Camden Series, and the paper in the current volume of the Royal Historical Society's *Transactions* on the intrigue for the removal of the Earl of Essex from the office in which Ormonde succeeded him. This correspondence only begins four years after Essex's removal, but there is talk of his return. Ormonde himself, as always, comes out well from the closer knowledge of the distressful country and society in which he had to act. There was at least one honest man in Charles II.'s reign, and that keen-sighted monarch evidently knew an honest man when he saw him, though he did not in his absence treat him well.

Lord Middleton's manuscripts are the most heterogeneous, but not the least interesting of these collections. Papers of the De Grey, Zouch, Marmion, Freville, Leyburn, and other families came into the hands of the Willoughbys through marriages, and have been collected at Wollaton Hall, one of the most noble surviving Elizabethan houses, or at Birdsall House, Yorkshire. They comprise a large number of deeds, rentals, and court-rolls belonging to manors all over England.

A very curious document is an agreement for the regulation of the common fields of the village of Wimeswold, Leicestershire, drawn up in English about 1425. As there were three manors in the township, the agreement was perhaps necessary for harmonizing the customs of the tenants, whose fields were evidently one tract under different lords. Trespass and breaking of regulations were visited by fines to the church. Documents from the Leyburn papers, relating to the Barons' Wars, in which Sir Roger Leyburn was a conspicuous actor; a lively account of Bess of Hardwick and her temper, "a broyle or kynd of tragedy betwixt my Lord and Lady"; reference to coalpits and "dampe" in them in 1316; and a satirical account of Scotland in 1617, are among the pieces of varied interest. The last has been printed before; Dr. Johnson apparently knew it—at least, his witticisms on the respective uses of oats in England and Scotland, and on the difficulty of finding a tree on which to hang yourself in disgust at the country, occur in it. There are household and other accounts of the sixteenth century. Of great literary interest are several long romances and fabliaux, mostly of Picard origin, some known and printed from other manuscripts, such as the 'Ille et Galeron' of Gautier d'Arras, 'Le Roman de Troie' of Benoît de Sainte Maure, and others; and a 6,000-line Arthurian poem by a Master Heldris de Cornvalle, not found elsewhere.

National Library of Wales: Catalogue of Tracts of the Civil War and Commonwealth Period relating to Wales and the Borders. (Aberystwyth, the Library.)—We welcome with great pleasure the book before us, though it cannot be by any means perfect in this, the first edition. We hope, however, that in a short time much new information of historical value may be added. It is not easy to say which of the two parties showed the greater zeal when the Civil War was in progress. At the first the Royalists were

the more active, for in a tract printed as early as August, 1642, we find that the counties of Denbigh, Anglesea, and Glamorgan, and indeed the whole Principality of Wales, sent a petition to the King, who was at the time staying in York. A strange thing is that the very tract which records this tells us that at the same time a similar petition was sent from Lincolnshire. How such widely separated districts can, as it were at once, have taken what was the same line of action is difficult to account for, except on the hypothesis that both of them were at that date ardent Royalists, whatever may have come to pass as time went on.

In the next year—June, 1643—the London house of Lords and Commons, by which we mean the members of both Houses who opposed Charles, passed an ordinance against "diverse ill-affected persons and Papists." What these people had done the tract gives us no means of knowing. Five of the Welsh shires were, however, so strongly suspected that Chester, Salop, Lancaster, and other adjacent counties were to aid one another against enemies so dangerous.

Early in August, 1646, Conway was taken by storm by Major-General Mitton, aided by the Archbishop of York (John Williams). Many Irishmen, who doubtless had crossed the sea to fight for the King, were captured. They were bound back to back and thrown into the sea. We cannot comprehend how the Archbishop could consent to such an atrocity, even allowing for the fact that the Irish were considered a savage people who could be treated more severely than other belligerents.

A tract of June 9th, 1648, contains the articles of agreement between the Lord General and the Kentish men at the delivering up of Canterbury. Cromwell, then Lieutenant-General, at the same time received a letter from York, the nature of which is not supplied. The storming of Pembroke Castle by him is mentioned in the same tract as a complete success.

There are in 1651 several tracts relating to Christopher Love. He was minister of "Lawrence Iury," London, and was, it is believed, a preacher of great ability. Among other things he denounced Cromwell's invasion of Scotland. In a tract written by his own hand on the 8th of August, fourteen days before his death, we find Serjeant Hales pleading on his behalf, and Robert Wild, the author of 'Iter Boreale,' writing a poem on the occasion. John Farthing, a London citizen, wrote a report of Love's trial at his own request. Love was executed on a scaffold on Tower Hill, and his death evidently roused deep feeling.

OUR LIBRARY TABLE.

The Soliloquies of Shakespeare: a Study in Technic. By Morris Le Roy Arnold. (Columbia University Press.)—The history of the soliloquy in drama is the history of a convention which had its zenith in the sixteenth century, and which modern dramatic requirements have rendered almost obsolete. Mr. Arnold has brought a patient investigation to bear upon its origin, its development, its continuity, and its utility, with accurate profusion of quotation and reference. His special study is the Shakespearean soliloquy, and to its scrutiny he has applied a heterogeneous mass of material, with the scholar's faculty of correlating it and making it ductile to his purpose. Though laudatory, his treatment of Shakespeare is sane, and he has done yeoman service to

the memory of a vexed genius smothered in adulation by emphasizing his debt to classical and native tradition. Mr. Arnold largely vindicates Shakespeare's use of the soliloquy, though he acknowledges that much of it is purely expository. He is on sure ground when exemplifying Shakespeare's triumphant achievement in the soliloquy as a method of characterization and a "revelation of thought and feeling." Macbeth, Lear, Falstaff, Hamlet, Richard II., Malvolio, and their kin in greatness have only to pass before our "inward eye" for us to realize the force of the contention. Even so, is not the soliloquy usually poetically valid, but, except as a device and a piece of mechanism, dramatically null and void? It is a dramatic trick—a clumsy one at best, and as such should be used sparingly. The play that indulges in soliloquy is no whit superior dramatically to the "conversation play." In the one the protagonist talks to himself; in the other the characters talk to themselves. The action limps behind. Mr. Arnold should have clarified his distinctions more patently in this respect. Again, he might have discussed more adequately, since he touches on the matter, how far Ibsen was responsible for giving the soliloquy its *coup de grâce* in modern times. The elucidation of such a question would throw a strong light on the general scope of the revolution which Ibsen effected. But perhaps this is trespassing beyond the range of a book which is chary of points of view. The imagination which sifts and illumines evidence Mr. Arnold does not possess. His labours amount to little else as a whole than a swollen manual, a tabulation of instances. So far as the introspective understanding of Shakespeare is concerned, his volume is the spinning of an idle thread. The wonder is that his material is as readable as it is. The habit of compiling minutiae about Shakespeare is too frequently a barrier which effectively prevents us from winning the inner citadel of the dramatist's meaning and purpose.

MR. SIDNEY HEATH'S *Pilgrim Life in the Middle Ages* (Fisher Unwin) is a very good book "in places," but he has spoilt its value by adding to it scraps of information gathered from mediæval authorities as diverse in date as *The Daily Mail* and Sir John Mandeville, and some highly speculative guesses at the meaning of Chaucerian words which a glance at the great Oxford Dictionary would have enabled him to correct. We will not attempt to discuss questions of mediæval life with a writer who believes that Sir John Mandeville was an historical character, but confine ourselves to the more grateful task of pointing out that Mr. Heath has evidently a rather uncommon knowledge of the mediæval places of pilgrimage of our country; his sketches are charming, and show that he has a sense of architectural value; his reading has been wide; and he has spared no pains to become as much a master of his subject as any one who is not a professed student of mediæval life can be. His book only requires a judicious revision to make it as valuable to the general reader as it is now to those who are in a position to estimate the worth of the authorities he cites.

Lettres de Combat. Par Ferdinand Brunetière. (Paris, Perrin & Cie.)—"Seulement rappeler et retracer par des exemples la physiologie d'un ardent lutteur": that was the admirably successful aim of the publication of these *Lettres*. The duel with M. Sarcy, and *l'Affaire* will both move English readers less than the religious and political

letters, alive with the insistent interests of the current moment. In England, where the Church is urged to "capture Socialism," of practical value is Leo XIII.'s subtle perception, interpreted by Brunetière, of the final compatibility of the Catholic Faith and the "social question," since the Faith, being large, supple, and above all divine, cannot traverse, must include and favour, every legitimate aspiration after human well-being. Brunetière risked prophecy "l'œuvre ne périra pas ! le successeur de Léon XIII., quel qu'il soit, la continuera." We recall harshly worded passages in Encyclicals, the empty *évêchés*, and dismantled religious houses of France. The future will see whether Pius continued Leo's work; we are too near to both to know. In 'L'Idéal Social et l'Idéal Chrétien' Brunetière, by merciless rejection of irrelevance and unduly complex propositions, and by his unerring perception of the point, does yeoman service in elaborating Pope Leo's principle. If any one need proof, 'Le Réveil de l'Idée Religieuse' proves that, Pragmatism and M. Bergson notwithstanding, Idealism is still alive and itself. Yet with all his idealism Brunetière grips "fact," "car les mots ne sont que des mots, et ce qui importe uniquement, ce sont les réalités concrètes qui sont dessous." Wit gleams everywhere, e.g., "les ministres de la République ne sont pas éternels—ce qui les rend moins patients que l'Église." 'En l'Honneur de la Science' is damaging, almost murderous, yet, in these days of extravagant praise awarded to small things, we may pardon his description of even an eminent person—"membre d'une foule de conseils plus supérieurs les uns que les autres."

No greater service to the people who use books, either as sources of information or as ends in themselves, can possibly be imagined than to let them know in a simple and convenient way what books have been published in any language on any subject. Mr. Fortescue has not, of course, formally attempted this task, but he comes very near its attainment in the *Subject Index of the Modern Works added to the Library of the British Museum in the Years 1906-10*, issued by the British Museum. The Trustees of the British Museum have since 1880 given him the task of compiling a Subject Index of all the new books added to their library, and it may safely be assumed that no book of any importance has been published in England or put on sale elsewhere throughout the world which is not included in their list of acquisitions.

The present volume completes a period of thirty years, and contains 56,251 entries, classified under subjects. The name of the publisher is given, and the place of publication (except London and Paris), while the size of any book not an octavo is also indicated. We heartily congratulate Mr. Fortescue and his staff on the successful completion of their present work.

THE New Year editions of *Who's Who*, *Who's Who Year-Book*, and *The Writers' and Artists' Year-Book*, all published by Messrs. Black, are welcome, for they cover between them an extensive field of information, and are carefully supervised in detail. The first has increased by more than a hundred pages, and includes a few distinguished foreigners, such as Anatole France and Max Reinhardt. The 'Who's Who Year-Book' is one of those we most frequently use; and we only wish that casual contributors would study and keep before them the third volume, which states in a compact form the requirements of editors.

WYKEHAM AND THE ARCHDEACONRY OF LINCOLN.

WYKEHAM's biographers have been at some pains to account for the interval of nearly nine months between his election as Bishop of Winchester and the Pope's Bull for his consecration. Mr. Moberly has also dwelt upon his attitude of resistance to the encroachments of the Papacy. Yet they have overlooked one instance in which he seems to have been brought into direct personal conflict with the Papal authority. As usual, it was upon a question of patronage.

In Le Neve's 'Fasti' the list of Archdeacons of Lincoln about that period is manifestly imperfect. Between Thomas de Northwode, said to have died in 1349, and Wykeham himself appears merely the name of John Ufford, with the date 1349 attached, and a foot-note which lends no support to the date or the statement of the text. Now Northwode occurs as Archdeacon in the Patent Roll of 1339 and the Close Roll of 1347; but one may state without hesitation that Ufford or Offord was not his successor. The latter's career is fairly well known. He was Archdeacon of Ely 1335 to 1344, when the King appointed him Dean of York, but the Pope's nominee secured that deanery. In 1345 he was Dean of Lincoln and Chancellor, Archbishop-elect of Canterbury 1348, but died in 1349 without consecration.

The Lincoln Registers are not yet available in print; but the 'Calendar of Papal Letters' helps us to fill the gap. In 1352, upon information that Thomas de Northburgh is minded to resign, we find the Pope reserving the Archdeaconry of Lincoln, with the canonry and prebend annexed, to one William de Askeby, who occurs subsequently as Canon of Lincoln, but never (I think) as Archdeacon. In 1354 Pope Innocent VI. provides an Archdeacon in the person of Hugh Aubert or Alberti, a French bishop, apparently his own kinsman. Next year Hugh resigns, and provision is made for another kinsman, Cardinal Audoin Aubert. The latter dying at Avignon in May, 1363, Urban V. provides another French cardinal, Gilles (Egidio) Aiscelin de Montaigu. But Wykeham, who in April had been collated to the Archdeaconry of Northampton upon the election of the Archdeacon as Bishop, was made Archdeacon of Lincoln by the King's patent of May 26th, the see being still technically vacant; and this time the Pope's nominee had to give way.

A formal instrument of resignation or renunciation by Cardinal de Montaigu, dated in November, 1363, remained in Wykeham's possession long after he ceased to be Archdeacon. In 1372 he thought it of so much importance that he procured its enrolment upon the Close Roll (46 Edward III., m. 30d.); and next year, when Archdeacon Richard de Ravenser, his successor, had occasion to borrow it, the fact and date of the loan and restitution of the document are again enrolled (Close Roll, 47 Edward III., m. 17d.).

Recently, in the course of my work upon these rolls covering the period of Wykeham's first Chancellorship, I was struck with the number of instances in which there is mention of the Chancellor's actual presence. Recognizances are followed by the note: "Dominus Cancellarius recepit istam recognitionem." Acknowledgments of private deeds for enrolment are made "coram domino Cancellario," instead of the more usual "in Cancellaria Regis." In one instance the cancellation of an entry is stated to be by the Chancellor's own hand

These may, perhaps, be merely variations of the common form; but, if they do not prove, they certainly suggest, that Wykeham busied himself more industriously than other Chancellors of his time with the routine work of the Chancery.

W. H. B. BIRD.

CORNISH MSS.

Bardwell Rectory, Bury St. Edmunds.

IN a foot-note on p. 795 of *The Athenæum* of Dec. 23rd, Prof. Lindsay characterizes Bodl. MS. 572 as Welsh, and not Cornish. But so far as the 'Missa S. Germani' on fol. 1 is concerned, is there sufficient palaeographical evidence, in the shape of ninth-century Welsh and Cornish MSS., to decide the point? The internal evidence in favour of Cornwall is overwhelming in the case of a document which refers to a "locum præclarum atque notum ubique Iannaledensem, ubi reliquie germani episcopi conduntur," and which describes that saint as "lucerna et columna cornubie."

Even if Prof. Lindsay's most interesting suggestion or discovery, that the Berne MS. 691 of the Gospels is in Cornish script, is ratified, that can hardly disprove the Cornish provenance of the above. The scripts of Bodl. MS. 572 and Berne MS. 691 are utterly unlike, but so were the Irish semi-uncial and minuscule scripts; yet they were contemporaneous.

F. E. WARREN.

JUDGE WILLIS'S LIBRARY.

THE library of the late Judge Willis was sold by Messrs. Hodgson on the 12th inst. and three following days. Amongst the more important prices were the following: First Editions of Milton's *Areopagitica*, 1644, *Doctrine of Divorce*, 1644, and others, in 2 vols., 42s. Ben Jonson's *Works*, 2 vols., 1640, 17s. Lory's *Voyage Pittoresque de Genève à Milan*, 1811, 16s. 10s. Tudor Translations, complete set, 44 vols., 1892-1909, 27l. 10s. Pepys's *Diary*, large-paper edition, 10 vols., 1893-9, 15l. 10s. Carlyle's *Works*, original Library Edition, 34 vols., 1869-72, 16l. Gardiner's *History of England*, original Library Edition, 17 vols., 1863-1903, 26l. Dictionary of National Biography, original edition, 68 vols., 1885-1903, 19l. 10s. The total for the four days amounted to 1,686l.

SALE.

MESSRS. SOTHERY's last book sale before Christmas, held on the 20th and 21st inst., included the library of the late Mr. Warwick Wroth formerly of the Department of Coins, British Museum. Among the few important lots in the sale were the following: J. M. W. Turner, *Picturesque Views of England and Wales*, 2 vols, 1838, 20l. George IV., letter to the Earl of Liverpool, presenting the library of George III. to the nation, Jan. 15, 1823, 11l. Chodowiecki, a large collection of his portraits and plates, 3 vols., 28l. J. Tijou, *Designs of Ironwork*, &c., 1693, 15l.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Encyclopædia of Islam: No. XI. Bam-Berbers, 3/6.

For notice of No. IX. see *Athen.*, Sept. 10, p. 322.

Little Orthodox Manual of Prayers of the Holy Orthodox Catholic Church, 2/6 net.

Done into English by F. W. Groves Campbell. Contains the Liturgy of St. John Chrysostom, with antiphons, hymns, the Trisagion for the Departed, and other devotions used at Mass. Designed to enable lay-people to follow the service according to the Eastern Church.

Law.

Oldfield (L. C. F.), *The Law of Copyright*, 12/6

Fine Art and Archaeology.

Buckinghamshire Records; or, Papers and Notes on the History, Antiquities, and Architecture of the County, together with the Proceedings of the Architectural and Archaeological Society for the County of Buckingham, Vol. X. No. II.

Markham (Christopher A.), *Hatchments*.

Reprinted from the *Proceedings* of the Architectural Society for the Archdeaconries of Northampton and Oakham for 1910.

Rhythm: Art, Music, Literature Quarterly, 1/

The third publication of the journal of the Post-Impressionist School. The first number, which aroused a storm of controversy, had a wide sale and went out of print. The poems and articles are the literary medium for the Post-Impressionist conception of art canons. The pages are interspersed with a number of mediocre drawings.

Poetry and Drama.

Barbauld (Anna Letitia), *Eighteen Hundred and Eleven*, 6d.

With an introductory sketch by Arthur Bennett.

As literature, Mrs. Barbauld's works have perhaps little but an historical significance. But that is an acute one, for her output is, in a marked degree, the mirror of the literary canons of two ages. Her poem 'Eighteen Hundred and Eleven,' reissued in a neat, paper-covered edition, exemplifies this dual attitude. It is a rhetorical and stilted effusion in heroic couplets, a jeremiad on the imminent downfall of England, and is a hotchpotch of the language and ideals of the eighteenth century and of the Romantic Revival. The fact that it was written in 1811 shows the tenacity of the old traditions. It eminently repays study. The autobiographical memoir by Mr. Bennett is somewhat loosely put together. Mrs. Barbauld was virulently attacked in *The Quarterly* on the publication of her poem.

Burton (Richard), *A Midsummer Memory: an Elegy on the Death of Arthur Upson*, 5/ net. Mr. Burton has evidently read 'Lycidas,' 'Adonais,' and 'Thyrsis' to some effect, the last especially breathing the spirit of its melodies into his lines. His elegy is charged with feeling, but is unequal in quality, and prone to lapse into insipidities. A more bracing and economized diction would greatly improve the poem.

Flecker (James Elroy), *Forty-Two Poems*, 2/6 net.

For notice see p. 817.

Holtby (Winifred), *My Garden, and other Poems: Twenty-Five Poems written by a Child*, 6d.

Miss Holtby has an occasional note of sweetness when she sings of birds, flowers, and blossoms, but her simplicity seems vamped up. She is mistaken in attempting a more ambitious vein, for her reflections seldom rise above the trite.

Verse Ancient and Modern, by Hugh Macnaghten, 3/ net.

The poems are, as might be expected, saturated in the atmosphere of the classics. They have a statuesque character, and, where the expression is less stern, a strong sense of melody.

Maugham (W. S.), *Plays: a Man of Honour, a Tragedy in Four Acts; Lady Frederick, a Comedy in Three Acts; and Jack Straw, a Farce in Three Acts*, 1/6 each.

Talbot (Luke Hamilton), *Poems of*.

Selected and arranged by Arthur Bennett. Living in the whirl of an adventurous life, in which his exploits as a detective read like the Gaboriau legends, Mr. Talbot nevertheless found time to publish a bulky volume of verse. In contrast to the alarms and excursions of his life, his poetic expression is elegiac in strain, mournful with regrets, and echoing the world-old lament of the transitoriness of all things fair. Though thin and verbose, it has flashes of real beauty.

Walbrook (H. M.), *Nights at the Play*.

A selection in book-form of Mr. Walbrook's theatrical notices in *The Pall Mall Gazette* between 1907 and 1910. They are more in the nature of a collection of haphazard impressions sketchily adumbrated than serious criticism.

Music.

Siloti (Alexander), *My Memories of Liszt*.

Authorized translation from the Russian.

Philosophy.

Demain-Grange (R.), *The New Treatment of the Mind*, 3/

A treatise embodying the principles of the more enlightened philosophic thought of this century. It is written in normal phraseology, with sincerity and feeling, and is obviously designed to exercise a wider appeal than is possible to the more abstruse metaphysics. The theme, that of the unity of man and correspondence between the individual life and the universal Intelligence—the "Principle of Life"—is more familiar in poetry than exact philosophy. It is only of late years that these two media of expression show signs of blending on this common ground.

Shāstri (Prabhu Dutt), *The Doctrine of Māyā in the Philosophy of the Vedānta*, 2/6 net.

The author discusses first the history of the word "Māyā" ("illusion" or "appearance"); then the development of the conception of the world which it serves to denote; and lastly the objections to the "Māyā" theory which are found within the Vedānta. He has had the advantage of discussing his subject with leading English philosophers of divergent views.

History and Biography.

Bonham (Milledge L.), *The British Consuls on the Confederacy*, 8/ net.

Vol. 43, Part 3, of the Columbia University Studies in History, Economics, and Public Law. An interesting study—based upon private correspondence and consular dispatches—of the activities of the British Consuls before their expulsion from the Confederate States in 1863. Burke's Peerage, Baronetage, and Knightage, 1912, 42/

Fosdick (Lucian J.), *The French Blood in America*, \$2.00 net.

Contains information about the French families that went to the Colonies and the part they played in their development. The book, which is illustrated, shows how New Englanders and New York families are descended from the French refugees.

Gibb Memorial: Vol. VI. Section V. The Irshād al-Arib ilā Marifat al-Adīb; or, Dictionary of Learned Men of Yāqūt, edited by D. S. Margoliouth; Vol. XVIII. Section II. Djami el-Tévarikh, Histoire générale du Monde, par Fadl Allah Rashid ed-Din; Tarikh-i Moubarek-i Ghazani, Histoire des Mongols, éditée par E. Blochet, Tome II. Contenant l'Histoire des Empereurs mongols Successeurs de Tchinkiz Khaghan.

Memorials of the Counties of England: Old Worcestershire, edited by Francis B. Andrews, 15/ net.

A very interesting Introduction by the Chairman of the County Council, Mr. J. W. Willis Bund, is followed by 16 articles dealing with different aspects of old Worcestershire life. While many of the chapters contain new matter, the 'Notes on the Early Navigation of the Avon' by P. G. Feek, and those on 'The Ancient Free Grammar Schools of the County' by F. T. S. Houghton, may be specially mentioned as embodying the results of fresh investigations.

With illustrations. Nightingdale (B.), *The Ejected of 1662 in Cumberland and Westmorland, their Predecessors and Successors*, 2 vols.

In the Historical Series of the Publications of the University of Manchester.

Geography and Travel.

Dana (R. H.), *Two Years before the Mast: a Personal Narrative of Life at Sea*.

In Nelson's Sixpenny Classics.

Sports and Pastimes.

Western (C. M.), *The Practical Science of Billiards and its "Pointer"*, 3/6 net.

Philology.

New English Dictionary on Historical Principles: See-Senatory (Vol. VIII.), by Henry Bradley, 2/6

Science.

British Standard Specifications for Material used in the Construction of Railway Rolling Stock, 21/ net.

Engineering Standards Committee, No. 24.

Forrest (S. N.), *Mining Mathematics*, 4/6 net. Timehri: the Journal of the Royal Agricultural and Commercial Society of British Guiana, December, 1/6

Fiction.

Bloundelle-Burton (J.), *The Right Hand*, 6/ A romance of the time of Louis XV. The story was inspired, the author tells us, by a cause célèbre. An impostor takes the money and title of the hero, but the latter eventually comes into his own.

Hope (Anthony), *A Man of Mark*, 7d. net.

Morris (Gouverneur), *Yellow Men and Gold*, 2/ net. A story of treasure-hunting in the South Seas.

Pryce (D. Hugh), *The Precipice*, 6/

A wealthy husband plays the part of Petrucchio when he hears of a trivial episode in his wife's early life. The scene is laid in Sicily, and the story ends happily after a description of the Messina earthquake.

Selborne (John), *The House of the Siren*, 6/

The lady of the title possesses, among other qualifications, bronze eyebrows. She is ill-treated and hypnotized by her husband. Sundry murders clear the air, and she is left free to marry the hero, an actor-manager.

General Literature.

Book-Lovers' Anthology, edited by R. M. Leonard, 2/

The anthologist who has here brought together the multifarious opinions of men of letters of all ages about books has displayed a tireless industry and a catholic appreciation. The scope of the material is more comprehensive than that of 'The Book-Lover's Enchiridion,' though possibly less select. More than 200 authors, whether their utterances be casual or deliberate, are represented.

Dalham (Margaret), *Mere Man*, 2/6

As the title suggests, this book is bellicose in character. The argument, in spite of some independent and powerful thinking, would be more effective if pruned of turgidity. Miss Dalham's scientific data are questionable, and the book would gain by a more liberal reference to authorities. It is, however, inspired by a "sæva indignatio" which gives it an individual appeal. The matriarchal plea forms the gist of the subject-matter.

Fry's (Herbert) *Royal Guide to the London Charities*, 1912, 1/6

Huan-Chang (Chen), *The Economic Principles of Confucius and his School*, 2 vols., 20/ net.

Vols. 44-45 of the Columbia University Studies in History, Economics, and Public Law. This work covers a somewhat wider ground than its title suggests. In addition to the more directly economic teachings of Confucius, the author examines the economic implications of his ethical teachings, and surveys the historical development of China in the light of Confucianism. To readers of these volumes the reasons of the curiously unprogressive character of Chinese civilization appear as the consequences of the excessive regulation, not merely of industry and commerce, but of every detail of daily life, imposed by Confucius and his followers. The author is an ardent disciple of the doctrines he expounds, and believes that, given a constitutional government, China will enter upon the "Great Similarity" of Confucius, the state of ideal equality.

London Stories, Part VI., 6d. net.

Post Office London Directory, with County Suburbs, 1912, 40/

Price (William Raleigh), *The Symbolism of Voltaire's Novels, with Special Reference to Zadig*, \$1.50 net.

One of the Columbia University Studies in Romance, Philology, and Literature.

The author defines his purpose as an investigation into the creation of certain characters in Voltaire: "what they actually are, why they are just what they are, i.e., what the author meant them to be and why." This is a comprehensive study enough, but, owing to the insufficiency of external data, largely speculative. Mr. Price, however, with infinite laboriousness, arrives at certain acceptable conclusions concerning the relation of Voltaire's novels, and particularly 'Zadig,' to contemporary social conditions, politics, and affairs of the Court, domestic incident, and personal revelation of character in the light of these discoveries. Following the method of the explorer, Mr. Price is diffident of psychological analysis, and we do not see so much of the mind and the temperament of the man Voltaire, as expressed in his novels, as we should have liked. Some pruning of the author's material would have reduced it to more manageable proportions.

Smith (Thomas), *Everybody's Guide to the National Insurance Act, 1911*, 1/ net.

Year-Books and Almanacs.

Banking Almanac and Directory, 1912, 15/ net.

Year-Book of the Scientific and Learned Societies of Great Britain and Ireland, 7/6

FOREIGN.

Fine Art and Archaeology.

Rubensohn (Otto), Hellenistisches Silbergerät in antiken Gipsabgüssen, 25m.

This is the first publication from the Pelizaeus-Museum at Hildesheim. It contains a number of illustrations in the text, and 21 plates fully described.

History and Biography.

Febvre (Lucien), Philippe II. et la Franche-Comté: Étude d'Histoire politique, religieuse, et sociale, 15fr.

The history, during its most critical period, of a little people, self-supporting and vigorous, which, in the midst of stronger neighbours, held its own for many generations, and at last, worn out by the struggles of the Reformation, succumbed to the power of France.

Nicolas (A. L. M.), Le Chéikhisme: Fascicule III. La Doctrine.

Reprinted from the *Revue du Monde Musulman*. Chéikhism is the religious movement which preceded the better-known Bábism. In this study the author discusses the doctrinal heresies which led to the excommunication of Chéikh Ahmed Ahqah.

Nicolas (A. L. M.), Essai sur le Chéikhisme: IV. La Science de Dieu.

Translations of part of a work by Chéikh Ahmed, and of a treatise discussing his theory. The dispute turns on the question whether or not the knowledge of things, in their essence, existed in God from all eternity, and before their appearance.

Nicolas (A. L. M.), Le Býân Persan, traduit du Persan, Vol. I.

The work of Seyyéd Ali Mohammed, better known as the Báb. Preceded by an introduction on the doctrines it contains.

Bibliography.

Katalog Literatury Naukowej Polskiej (Catalogue of Polish Scientific Literature), Vol. X. Parts III.-IV., 3 korony yearly.

Political Economy.

Fisher (Irving), De la Nature du Capital et du Revenu, traduit par Savinien Bouyssy, 12fr.

The author is Professor of Political Economy at Yale. This volume forms part of the Bibliothèque internationale d'Économie politique.

Philology.

Ældre norske sprogminde: Part 1, Maallere og ordtoke fraa Vest-Agder, utg. av Torleiv Hannaas; Part 2, Ordsamling fraa Robyggjelaget fraa slutten av 1600-talet, utg. av Torleiv Hannaas, 1.60 kr. each.

General Literature.

Bascoul (J. M. F.), La chaste Sappho de Lesbos et le Mouvement Féministe à Athènes au quatrième Siècle av. J.-C., 4fr.

A justification of Sappho by means of a careful examination of the texts concerning her that have come down to us. She was regarded with respect and deference up to the fourth century B.C., and it is here contended that the sophists are responsible for the caricatured idea of her which, from that time onward, has prevailed.

Höhlbaum (Bernhard), Altivlands Deutschum. A plea for the German inhabitants of Livonia.

. All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

MESSRS. LONGMAN have nearly ready the first volume of 'George the Third and Charles Fox,' the concluding part of 'The American Revolution,' by Sir George Trevelyan. The book will also complete 'The Early History of Charles James Fox,' which Sir George brought out in 1880.

THE materials at the disposal of Dr. John Sutherland Black and Mr. George Chrystal, the authors of 'The Life of William Robertson Smith,' have consisted chiefly

of the letters and diaries of the Professor himself, and also, so far as his public life is concerned, of printed contemporary records, especially concerning the heresy case—or rather heresy cases (for there were two)—associated with his name. The authors have also been able to use a valuable sketch prepared by Dr. Pirie Smith on the early days of his distinguished son; and for the Cambridge period they have obtained help from many of his old friends in the University, particularly the Master of Christ's. Messrs. A. & C. Black will publish the work in the spring.

A volume uniform with the above will be 'Lectures and Essays of William Robertson Smith,' also edited by Dr. Black and Mr. Chrystal. It will embody reprints of all Prof. Smith's scientific papers contributed to the *Proceedings and Transactions* of the Royal Society of Edinburgh, as well as of many others of his less accessible articles published in various periodicals, including the famous one on 'Totemism in Arabia' in *The Journal of Philology* and the letters from the Hejāz, which appeared in *The Scotsman*. There will also be several early essays hitherto unpublished, and dealing with theology, and class lectures at Aberdeen which show the development of the critical opinions which led to the charges of heresy.

FROM January 1st the publishing business of Mr. Lee Warner will be transferred to St. Martin's Street, from which address it will be continued under the joint imprint of Macmillan & Co., Ltd., and Philip Lee Warner, publisher to the Medici Society, Ltd. All future titles issued, whether in the Riccardi Press Books or otherwise, will appear under this imprint.

We learn that a complete Virgil will be the next volume in the 'Scriptorum Classicorum Bibliotheca Riccardiana' section of the Riccardi Press Books, and will appear in the early summer in 2 vols., in an edition of 500 numbered sets. Mr. Lee Warner further informs us that the Head Master of Eton has asked for a separate impression to be printed as a single volume for use by him as the Eton 'Leaving Book.' The text will, by arrangement, be that of Henry Nettleship, as printed by Prof. J. P. Postgate in Messrs. Bell & Sons' last edition of the 'Corpus Poetarum Latinorum.'

THE new *Poetry Review*, which is to be launched in January by the Poetry Society, will contain many features of interest in its first number. The contents are to be headed by a preface; and four general articles 'On Criticism'; 'The Sevenfold Need in Literature,' by William Sharp; 'The Future Poetry,' by Mr. Harold Monro; and 'The Poetry of W. W. Gibson,' by Mr. Maurice Browne follow. The reviews deal with the best verse of the day, and recent prose commentaries on poetry are also surveyed.

AMONG the works of benevolence with which *The Daily Telegraph* has been associated, there has been none more to be commended than the public appeal it is now making on behalf of five of the grandchildren of Dickens. We must confess to a feeling of surprise and regret that the fund does not make more advance. Surely there should be no difficulty in raising a sum sufficient to secure to each at least an income of 100l. a year. A very small tribute of affection from each lover of Dickens would suffice.

THE old Guild-hall of Knowle, Warwickshire, for some time occupied as a dwelling, has been given to the church, and is now being restored. 'The Register of the Guild of St. Anne of Knowle' (1451-1535), which had been edited by Mr. W. B. Bickley, furnishes some early instances of the name of Shakespeare.

A BOOK produced entirely in India on the occasion of the Royal visit, 'Old and New Bombay,' is published by Messrs. Claridge & Co. of that city.

MR. W. P. W. PHILLIMORE, who is recovering from the effects of a severe chill, has been ordered to take a prolonged rest from business and correspondence. He is leaving London in a few days' time.

M. PAUL MARIÉTON, who died at Nice on Christmas Day at the comparatively early age of 50, was one of the most enthusiastic disciples of Mistral, and was President of the 'Félibres de Paris et de Provence.' He founded in 1885 the *Revue Félibréenne*, and wrote various books of poetry and prose, among others 'La Terre Provençale,' 'Le Livret de Mélancolie,' and a 'Histoire des Amants de Venise,' which had considerable success. His enthusiasm and energy did much to popularize the literature of Provence.

THE death, in his 66th year, is announced from Berlin of the novelist and dramatist, Hugo von Lubliner. Among the works of this somewhat prolific writer may be mentioned the novels 'Gläubiger des Glücks' and 'Roman eines anständigen Mädchens,' and the plays 'Auf der Brautfahrt,' 'Aus der menschlichen Komödie,' and 'Das fünfte Rad.'

M. DE ROYAUMONT, the Curator of the Musée Balzac in Paris, has made an important addition to that collection—a frieze representing the characters in 'La Comédie Humaine.' This is the work of Marquet de Vasselot, at whose death the contents of his studio were dispersed. After three years of search M. de Royaumont traced the Balzac frieze and secured it for the Museum.

MR. JOHN COLLINS FRANCIS desires to convey his good wishes to his many friends, whom he hopes to see again early in the New Year.

THE CHANGES that have been considered advisable with regard to *The Athenæum* will not take place until they can have the active superintendence of the senior proprietor.

SCIENCE

Ancient Hunters and their Modern Representatives. By W. J. Sollas. (Macmillan & Co.)

PROF. SOLLAS deserves to rank high amongst the benefactors of Anglo-Saxon humanity. The educated public has been demanding such a book as this for years; but, of the very limited number of those persons in this country who are competent to speak with authority about prehistoric man in Europe, none has hitherto had the courage to tackle the newer evidence, seeing that in sheer mass it resembles Ossa, Pelion, and Olympus confusedly piled on one another. Moreover, in proportion as a man has full knowledge about the subject, he is bound to realize the grave difficulties of his task. In such a case, then, it is usual that demonstrators rush in where professors fear to tread. But the Professor of Geology and Palæontology in the University of Oxford has so great a reputation that he could afford to risk some of it. In the result, he comes through the test with redoubled lustre.

The scientific teacher of ripe experience knows how to enlist the eye in the service of the mind. This book is positively a portfolio of diagrams and pictures. There is an illustration to every other page, with a goodly bonus thrown in. Sites, skulls, implements, contemporary animals—in fact, all the material proofs—are paraded palpably before us. With such a guide in our hands we can face any museum of prehistoric antiquities; nay, the volume is a portable museum in itself.

If any type of special student has the right to preside over such many-sided investigations as these, it is the geologist. All else depends on the right use of that stratigraphical method which is specially his. Very properly, then, Prof. Sollas starts with an account of the great ice age. His handling of this intricate theme at once wins the reader's confidence. We find no dogmatism, no disguising of the difficulties. Some well-selected facts are allowed to speak for themselves. We are transported to the Alps; enjoy, with the help of the frontispiece, the panorama from the Gorner Grät that we may the better appreciate the traces which a glacier leaves of its presence; and then plunge into Penck's interpretation of those signs of former glaciation with which the Alpine region abounds. We are made to grasp what an enormous change would be wrought over the face of Europe by a drop of five degrees in the average temperature for the year. On the other hand, some evidence, though admittedly disputable, is adduced in favour of the view that in the intervals of extreme glaciation there occurred genial periods, when it was sometimes warmer than at present by as much as an annual average of two degrees. Against this background, then, of alternating cycles of secular

change Prof. Sollas proceeds to unfold the history of that ancient race of ours which in the face of these adverse conditions not merely persisted, but even steadily advanced.

We begin with the "missing link," to wit, *Pithecanthropus erectus*. A careful description is given of the conditions in which his somewhat sparse remains were discovered in Java by Dr. Dubois. After a careful weighing of the case for and against Prof. Sollas, who is inclined to attach special importance to the test of cranial capacity, is prepared to include this ape-like form within the limits of the human family (p. 37; though on p. 50 he appears to put him outside the genus *Homo*). A fortiori the possessor of the Heidelberg mandible is classed as a veritable man, the teeth being characteristically human, even if the jaw is decidedly simian in character. Prof. Sollas would attribute both these types to the early pleistocene, and argues that their relatively advanced development, as well as the fact that the osteological remains of the early pleistocene are confined to two chance specimens, leaves the way open for those who assert that some species of man was in existence before the pleistocene, nay, comparatively far back in the tertiary era.

This a priori possibility, however, must be supported by empirical proofs. If any such there be, they are forthcoming in the so-called eoliths. It would be interesting to know the secret process undergone by Prof. Sollas's mind in the course of arriving at a verdict on the eolithic question. We suspect him of having begun with an acceptance of M. Rutot's Belgian eoliths, and then, later of having been considerably shaken by Prof. Boule's observations on the eolith-making that goes on in the cement works at Guerville. At the last moment, when the book is already in the press, there is announced the Abbé Breuil's discovery of "eoliths" in the lower-eocene sands of Belle-Assize; and Prof. Sollas abandons the unequal combat. He transfers M. Rutot's Mesvinian along with the Strepyan to the lower palæolithic horizon, so that eoliths are deprived of their most respectable representatives. Thereupon he "rounds" on the rest as simple frauds on the part of nature.

As a result, his next chapter on the Tasmanians hangs rather in the air. We take it that originally the Tasmanians were treated as the modern equivalents of eolith-using humanity, and that one side of the comparison suddenly gave way. The chapter is nevertheless a very interesting one on its own account, and will help the reader imaginatively to fill in the blank preceding the beginnings of the palæolithic epoch; for certain it is that man did not spring into existence from the womb of time with a palæolith in his hand.

On the Mesvinian and Strepyan stages of culture our author is commendably brief and tentative, whereas the remaining horizons of the lower palæolithic, namely, the Chellean and Acheulean, are more fully

dealt with, the characteristic implements and fauna being described and figured.

The middle palæolithic, however, as represented by the Mousterians, affords Prof. Sollas far more scope. He borrows a leaf from M. Commont's book in giving a penetrating analysis of the Mousterian method of flaking as contrasted with that of the Acheuleans. To the latter he attributes an inferior, because less rapid and economic, order of craftsmanship, despite the notorious superiority of their work in form and finish. It may be, however, that he would draw the line between the Acheulean and Mousterian industries somewhat otherwise than would the majority of critics, since Mr. Montgomery Bell's specimens from Wolvercote, which would usually be classed as implements of the drift type, are held by him to include Levallois flakes shaped in the characteristic Mousterian style. The osteological remains of this period are then examined in a way worthy of the authority who was the first to describe the Gibraltar skull. The big brains of the Mousterians are insisted on, and some comparisons, not altogether flattering to ourselves, are instituted between them and modern Europeans; who, however, include such wide variations as a Bismarck with 1,867 grammes of brain and a Gambetta with 1,247 or, according to another authority, 1,160. Finally, a chapter is added on the aborigines of Australia, who in certain features of their skull-form, if hardly in their implements, recall the Mousterians.

We pass on to the late palæolithic, the interest centring chiefly in the cave-painting Aurignacians and the ivory-carving Magdalenians. Prof. Sollas has seen the painted caves of France with his own eyes, and manages most successfully to convey the impression of their wonders to those who have not yet seen them. He regards the Bushmen as the modern representatives—nay, very possibly the actual descendants—of the Aurignacians; and his chapter on this unhappy people is one of the most fascinating in a fascinating book. The Magdalenians, on the other hand, he is ready to identify with the modern Eskimo, partly because the two cultures show various analogies which are worked out by him with great skill, partly because he takes the Chancelade skeleton, which some would connect with the Cro-Magnon race, to be in all respects that of a typical Eskimo.

The book ends with a bold attempt to construct a chronology for the palæolithic age in Europe. Prof. Sollas will not please those who demand 100,000 years for the neolithic epoch alone; for, on the strength of Baron de Geer's observations on the rate of the retreat of the ice in Sweden, he allows no more than 17,000 years for the interval that separates our time from the close of the last glacial episode; and, moreover, puts the Magdalenian well within the period of retreat, placing its *floruit* at about 12,000 years ago. On the subject of the earlier palæolithic stages he is not so precise; but,

assuming that the Acheulean is partly or wholly later than the "chalky boulder-clay," which he correlates with the third glacial episode, that is, the last but one, he agrees with Penck in assigning the Mousterian to the third inter-glacial period, and the Chellean to the end of the second.

One word in conclusion. The ease and clearness of the style carry the reader along so that this latest fairy-tale of science is mastered without any sense of effort. Those, however, who have themselves worked along these lines will realize the immense labour that has gone to the ordering of such a chaos, and will be proportionately grateful.

OUR LIBRARY TABLE.

AN impression prevailed for some time that Dr. Frederick A. Cook had abandoned his claim to have reached the North Pole, or, as he prefers to call it, "the boreal center." But the readers of his book *My Attainment of the Pole* (Arlen & Co.) will learn that this idea never had any actual foundation in his own mind. His statement that he could not be sure of having located the Pole "with pin-point accuracy" was distorted into a confession of mistake, although his rival had made a similar admission. It was reserved for a committee of "experts," designated by some "armchair," in America to pronounce ex cathedra that Peary had stopped exactly thirteen miles short of the Pole. In his narrative Dr. Cook freely admits the uncertainty of the ordinary methods of observation in high latitudes, owing to refraction and the low altitude of the sun. But before attaining the "boreal center," he hit upon a new method, which in his opinion corroborated the evidence of his instruments. During each of the twenty-four hours of a fine day at the Pole, he made one of his Eskimo stand at a fixed point and measured his shadow, which was always of exactly equal length. But since it was two months before the solstice, there was, as he admits, a spiral ascent of the sun, which could be detected by his instruments, though not by the eye; and he apparently forgets that, on his own showing, the icefield on which he was encamped had a perceptible "drift towards Greenland." It is hard to believe that neither of these factors had the smallest effect on the length of the shadow during a whole day. In an appendix Capt. Baldwin maintains that Peary's observations afford "positive proof" of Cook's claim. They do undoubtedly corroborate his discovery of Bradley Land; for after the continental shelf had been left behind, Peary's soundings prove that the sea-bottom shoaled from 825 to 310 fathoms in the same latitude as that land, which lay some distance to the west. But the attempt to prove that the condition of the ice found by Peary north of lat. 87° can only be explained by Dr. Cook's "glacial island" (some sixty miles to the west) is far less successful. Peary's sounding in this region gave "1,260 fathoms, no bottom"; and it is only fair to say that Dr. Cook himself speaks with some reserve of this belt of (so-called) land-ice.

To our mind, the most difficult part of his story to credit is his rate of travel over the mighty hummocks and ice-pressures nearest to Grant Land. Capt. Sverdrup, the discoverer of this region, says of it,

"The ice was much broken, and covered with high pressure-ridges." Yet with full sledges and with dogs that had already travelled 200 miles, Dr. Cook says that he averaged 23 miles a day for five days over this tremendous ice; while afterwards, when the surface was much smoother and the sledges lighter, he could only average 13 miles. He explains the statement of his Eskimo that he never went far from land by saying that, to prevent panic, he encouraged them in this belief; and it is of course absurd to suppose that he wilfully spent ten months in great danger of starvation, when he might have returned to his Greenland supplies. He professes to rest his claim to have reached the Pole upon the data presented in this book. We fear, however, that many, without impeaching his honesty, will still remain critical and unconvinced as to this supreme claim. Regarded as a thrilling story of adventure, his book is well written; but its language is often bombastic and rhapsodical, with occasional slips in grammar, as in the first sentence of the following specimen:—

"Looking through gladdened eyes, the scene assumed a new glory. Dull blue and purple expanses were transfigured into plains of gold, in which were lakes of sapphire and rivulets of ruby fire. Engirdling this world were purple mountains with gilded crests.... Shadows of hummocks and ice ridges became dyed with a deeper purple, and in the burning orange world loomed before us Titan shapes, regal and regally robed."

The narrative nowhere takes the form of a diary, which would have given it a greater appearance of reality than such descriptions as the above. In an appendix, indeed, there are some brief field-notes; but the two records are not always consistent. For instance, the narrative of the discovery of Bradley Land says, "We never saw it again" after the first view; the notes relate that on the return the Eskimo saw it, while their companion was asleep. It is an unaccountable omission that a volume which is to be the certificate of such an achievement should contain no adequate map. Concerning its many controversial pages, we can only say that the tone adopted strikes us as both intemperate and undignified. No doubt Dr. Cook has had great provocation, and he was not the attacking party; but he would have been better advised if he had published his strictures in separate form.

It needs exceptional intelligence and no little practice to read a geological map so as to extract from it all the information that it is capable of yielding. Many people, indeed, fail to realize the full value of maps that are merely topographical. Dr. Arthur R. Derryhouse, as Lecturer on Geology at Belfast, has felt the need of some guide for those of his students who are engaged in map-reading, and has consequently been led to prepare *Geological and Topographical Maps: their Interpretation and Use* (Arnold) primarily for them. It is an excellent little guide, which should undoubtedly be helpful not only to students of geology, but also to civil engineers and others who may have occasion to consult geological maps. After explaining the technical terms and symbols in use by surveyors and cartographers, the writer sketches briefly so much of physical geology as is needful for the comprehension of his work, and proceeds to show how the geological history of a locality can be deduced from the study of a good map. The student is taught how to draw geological sections, and is generally instructed in the methods of field-work so as to be able to lay down the geological lines on the map of a newly explored country.

SOCIETIES.

ROYAL NUMISMATIC.—Dec. 21.—Sir Henry H. Howorth, President, in the chair.

Sir Arthur Evans read a paper 'On the Artistic Engravers of Terina and the Signature of Evenetus on its Later Didrachm Dies.' The first part dealt with the works signed Φ and Π , the view that these were engravers' signatures being maintained. Stress was laid on the pictorial method visible on the work of Φ at Terina and Pandosia—strikingly illustrated by the detailed background of the fountain scene, and by the instantaneous element in such compositions as the Nymph on the hydria and the hunter, Pan, slipping the leash off his hounds. It was natural, in this and other features, such as the facing head of Hera, to trace the influence of Zeuxis, already invoked by Lenormant in this connexion. On the didrachm of Pandosia signed Φ the inscription on an ithyphallic term hitherto given as MAATE was shown to read Φ AAAON, and the symbol was therefore apparently the "canting badge" of a magistrate. In the case of Π the suggestion of works of Attic sculpture, such as those of the balustrade of the Temple of Niké Apteros, was undoubted, but one version of his Niké Terina was directly derived from a coin-type of Elis.

In the "rich" style of the later didrachms of Terina, struck shortly after 400 B.C., Syracusan influence becomes dominant—the direct result of Dionysius's campaigns from 391 onwards. The head of Niké Terina on the earlier of these shows the impress of Cimon's latest "medallion" style. The heads on the others at once recall those of the decadrachms of Evenetus. The extraordinarily fine condition of a specimen from a recent South Italian find had now enabled Sir Arthur Evans to detect his actual signature ETA in microscopic characters on the band above the forehead of the seated nymph. This discovery supplies the first example of the signed work of a Sicilian artist at an Italian mint. A somewhat later variety of this class, exhibiting a crab—the Brettian symbol—in the exergue, had been with great probability referred by Dr. Regling, in his recent monograph on the coins of Terina, to the date of its occupation by the Brettii—356 B.C. It was now shown that the crab and the monogram E behind the obverse head had been inserted on an old die dating from the Dionysian period.

METEOROLOGICAL.—Dec. 20.—Dr. H. N. Dickson, President, in the chair.—A paper on 'Solar Halos and Broken Spectres' was communicated by Mr. W. Larden. In this he described some phenomena which he had observed at St. Moritz and Silvaplana in the Engadine.—Mr. W. H. Dines read a paper on 'The Statical Changes of Pressure and Temperature in a Column of Air that accompany Changes of Pressure at the Bottom.'

HISTORICAL.—Dec. 21.—Archdeacon Cunningham, President, in the chair.—A paper was read by Mr. N. S. B. Gras of Harvard, from material collected by himself and by Prof. Szelagowski of Lemberg, on the Eastland Company in Prussia, 1579–85. The paper dealt with the establishment of the Eastland Company at Elbing, in opposition to the wishes of Dantzic and of the Hanseatic towns generally, leading to a breakdown of the monopoly of the latter, and the direct sea-borne trade of England with the Baltic, in place of overland traffic through Hamburg or Embden. The President, Mr. Leadam, and Mr. Redstone spoke on the subject of the paper.

Mr. J. E. S. Green and Mr. E. A. Lewis were declared elected as Fellows; and the University of Nebraska was admitted as a Subscribing Library.

MEETINGS NEXT WEEK.

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| Mon. | London Institution, 4.—'In Neptune's Kingdom; or, The Wonders of Life in the Sea,' Mr. F. M. Duncan. (Juvenile Lecture.) |
| — | Aristotelian, 8.—'The Reality of Force,' Prof. W. R. Boyce Gibson. |
| Tues. | Royal Institution, 2.—'Colours and Patterns of Young Animals,' Dr. F. Chalmers Mitchell. (Juvenile Lecture.) |
| Wed. | London Institution, 4.—'By Rock and Tidal Pool,' Mr. F. M. Duncan. (Juvenile Lecture.) |
| THURS. | Royal Institution, 2.—'Young Animals at Home,' Dr. F. Chalmers Mitchell. (Juvenile Lecture.) |
| — | British Archaeological Association, 5.—'The Roman Roads through London,' Mr. Reginald A. Smith. |
| Fri. | London Institution, 4.—'Dwellers in the Deep,' Mr. F. M. Duncan. (Juvenile Lecture.) |
| — | Geologists' Association, 8.—'On the High Terrace Gravel and on a Palaeolithic Implement Factory, Dartford Heath, Essex,' R. H. Chandler and A. J. Leach; 'On the London Clay and Bagshot Beds (Passage Beds), and on the Gravel of Shooter's Hill, Kent,' Mr. A. L. Leach. |
| Sat. | Royal Institution, 3.—'The Feeding of Young Animals,' Dr. F. Chalmers Mitchell. (Juvenile Lecture.) |

Science Gossip.

THE ANNUAL MEETING of the Mathematical Association will take place on Wednesday, Jan. 10th, at the London Day Training College, Southampton Row. In the morning—after the presidential address by Prof. E. W. Hobson—there will be a paper by Mr. C. Godfrey 'On the Work of the International Commission on Mathematical Teaching,' and one by Mr. G. St. L. Carson 'On some Unrealized Possibilities in Mathematical Education.' In the afternoon, after the yearly business of the Association has been settled, the Council's proposals for the reconstitution of the Committee on the Teaching of Mathematics will be set forth, and Mr. C. V. Durell will put forward 'A Plea for the Earlier Introduction of the Calculus,' which will be followed by a discussion. There will also be an exhibition of scientific apparatus and books.

M. JEAN BAPTISTE ÉDOUARD BORNET, the botanist, who died in Paris, was born at Guérisny (Nièvre) on Sept. 2nd, 1828, and, like many other distinguished botanists, gave up the study of medicine for that of plants. He was an authority on Algæ, on which he wrote several works, and for his researches was awarded the gold medal of the Linnean Society of London in 1891. He succeeded Tulasne at the Académie des Sciences on May 10th, 1886. His first publication dates back to 1851.

THREE eminent French men of science have passed away during the last few days. Prof. Marc Odilon Lannelongue, who was born at Castéra-Verduzan (Gers) on Dec. 4th, 1840, studied medicine in Paris, won a gold medal in 1866, and for nearly forty years had been one of the most prominent figures in French medical circles. During the Siege of Paris he had charge of the Luxembourg ambulance organized by Madame de Rémusat, who afterwards became his wife. He was elected to the Académie de Médecine July 30th, 1884, of which he eventually became President. In 1900 he was elected President of the International Congress of Medicine. He was the author of a number of books. Prof. Lannelongue's most distinguished patient was probably his friend Gambetta, whose last illness was the subject of a work written by him in conjunction with Dr. Cornil, 'Blessure et Maladie de Gambetta.'

THE astronomer M. B. Radau, whose death has taken place at the age of 76 after a long illness, did much for the popularization of his branch of science. His books include 'Les Planètes au-delà de Mercure' and 'Le Spectre Solaire.' He was elected, in succession to Tisserand, to the astronomical section of the Académie des Sciences in 1897.

MR. JOSEPH H. ELGIE, writing of the late W. T. Lynn in *The Yorkshire Weekly Post*, says:—

"Those who were in close touch with him, as I had the great privilege of being for the past eight years, know of his nobility of character, the old-world courtliness of his manner, and the very high intellectual attainments which he possessed. By his death the science of astronomy loses one of its ablest literary exponents, and a large circle of friends will miss from among them a charming and an entirely lovable personality."

THE programme of lectures to be delivered at the Royal Institution during January comprises two by Prof. A. W. Bickerton, under the title of 'The New Astronomy.'

Prof. Bickerton was formerly a professor in a college in New Zealand, and has come to England evidently with the intention of promulgating a theory that he has evolved, purporting to explain many of the observed facts of astronomy. Its main feature is "grazing impact." He suggests that there have been collisions in space between rapidly moving bodies, which have caused not only novæ or temporary stars—this being not altogether outside the bounds of possibility—but also double stars, variable stars, and, in fact, the existence of the whole stellar universe. Prof. Bickerton has had the opportunity of stating his views before some of the learned societies in England, and of publishing them in some scientific journals, as well as the more sensational columns of the popular press, but so far they have not obtained the serious attention of recognized authorities in astronomy.

APPLICATIONS are being invited for the post of Director of the Observatory at Sydney, New South Wales, which carries with it the title of Government Astronomer, the holder of the appointment being also required to fill the office of Professor of Astronomy in the University of Sydney. The last Director of this Observatory, Mr. Lenehan, died in 1908, after having held the post for a very short time. Since then the directorship has been vacant, doubtless pending new arrangements.

IN the coming year there will be two total eclipses of the sun within six months of one another. It is true that there is some doubt whether one of these will be total long enough for any practical astronomical purpose, but the fact of two totalities happening within this short limit of time is remarkable.

The doubtful case is a central eclipse of the sun which will happen on April 17th next. It is one of those somewhat rare eclipses (though an example occurred in 1909) which are annular as seen from some parts of the world, total from places about the middle of the line of central eclipse, and partial from a larger area. The sun will be seen totally eclipsed next April only from Portugal and Spain, and from those countries but for a fraction of a second. These details are as given in the British 'Nautical Almanac,' but they necessarily depend on the data adopted in the computation, about which there may be some doubt; and hence the 'American Ephemeris' predicts a rather longer duration of totality, whilst the French computers say that the sun will be seen eclipsed from the neighbourhood of Paris. In any case it is doubtful whether a complete circle of the sun's disk will be seen surrounding the eclipsing moon whilst the shadow track is crossing France, owing to the roughness of the edge of the lunar disk. The shadow crosses that country in a north-easterly direction from a point on the coast south-west of Nantes to the neighbourhood of Paris, and a view of the phenomenon from any point of the central line may furnish a spectacle of some interest both to the astronomer and to the ordinary sightseer. The eclipse will be seen as a partial one, but nearly total, from London.

The second eclipse is an ordinary total eclipse on Oct. 10th, which will be seen best from South America, where the duration of totality will be something less than two minutes.

FINE ARTS

John Opie and his Circle. By Ada Earland. (Hutchinson & Co.)

OPIE is an artist to whom the average opinion of the nineteenth century never did justice. It is to be hoped that this excellent biography of him may teach our own century to be wiser. Both as a painter and as a man he was simple, sincere, and single-minded.

Long before he was fourteen the untalented Cornish lad had copied a picture in oils and had painted a portrait of his father that disarmed that stern parent's wrath. He was not yet fifteen when his work attracted the notice of Dr. John Wolcot, the satirical versifier well known in George III.'s day under the name of Peter Pindar. The doctor, then practising medicine at Truro, gave Opie painting materials and instructions; and as by good fortune Wolcot had been a pupil of Richard Wilson, he was able to instruct his rustic protégé to some purpose. Soon the young artist was perambulating the district, painting portraits at first for seven-and-sixpence, and presently for half-a-guinea apiece. Some of these early attempts were considered unflattering; but of two at least, Miss Earland tells us, the truthfulness is attested by the marked likeness to them of the sitter's living descendants. To this period belongs the painter's retort: "Shaan't I draa ye as ye be?" All his life he continued to draw people "as ye be"; and, in consequence, it is impossible to survey a succession of his portraits—nearly fifty are reproduced in this volume—without being struck by their arresting reality. Almost the only empty face is the pretty, unmeaning one of the wife whom he unwisely married when he was but twenty-one. At that time (1782) he had already attained some reputation in London, and had painted for George III. a portrait of Mrs. Delany, now at Kensington Palace. A second portrait of her, still in the frame designed by Horace Walpole for the original owner, hangs in the National Portrait Gallery, and furnishes an interesting comparison with that of Opie's mother. Both paintings represent women of high, self-controlled character, advanced in years, and educated by the lessons of life; both bear the stamp of truth; but, while the soul of the carpenter's wife lies open, a certain trained composure veils the fine, worn countenance of Lord Lansdowne's niece. The whole difference of social environment shows through the resemblance in race, age, goodness, and even, to some extent, in feature. Mrs. Delany's, however, are not among Opie's haunting portraits. Who that has seen the reproduction in this volume (the original is in Chicago) can forget the face of the unknown young man, probably Scotch, whose light eyes and well-cut

mouth are so curiously critical and uncommunicative? There must surely, thinks the beholder, have been a history to that face. So we think again when we look at the lovely Lady Price, or at the sad, interesting face of Mrs. Bowyer, who, having lost her only daughter, adopted the beautiful young modeller in wax, Catherine Audras. Catherine's portrait, too, is here, and is another that haunts the memory.

Of Opie it may truly be said that he lived to paint, and the failure of his first marriage, broken up by his wife's elopement and the subsequent divorce, may well have been due in part to neglect on his side. There is no sign that his wife had ever touched his deeper affections.

His second marriage, to the lively, accomplished, and admired Amelia Alderson, much his superior in birth and social training, must have appeared to all prudent friends of both parties singularly injudicious; but it proved remarkably happy. Opie, who had fallen in love with his Amelia at first sight, remained in love with her to the end; while her affection, less quickly won, was as constant as his own. She sympathized with his passion for art, made sunshine for him in his home, and differed from him only in wishing that he would more often leave that home and go into society.

His death, from some illness that puzzled his physicians, and that may have been due to lead-poisoning, occurred at the early age of forty-five; and as his work had steadily improved until that time, it may reasonably be supposed that he had not reached his highest development. The number of paintings that he left behind him is amazing, especially when we consider how good a large proportion of them are. Probably his unbridled industry helped to shorten his life. In person Opie was strongly built, in face somewhat rough-hewn, but with an air of power and intelligence; his opinions were democratic, his thoughts original, and his words pithy. The great men of his day thought highly of him; and Mrs. Siddons liked to meet him because she always heard from him something worth remembering.

Miss Earland's record of this interesting personality makes an excellent book. She has evidently spared no pains, has traced many pictures, has given lists of them that cover over a hundred pages, and has throughout been conspicuously fair in her judgments. Much as she appreciates the nobility of Opie's work and character, she does not attempt to explain away the occasional defects of the one nor the less amiable features of the other. The many illustrations are well chosen and fairly well reproduced—that of Mary Wollstonecraft does not do justice to the fine original—but several of them are printed, evidently with deliberation, in greenish tones that make them unpleasant to behold by daylight. Readers are advised therefore to reserve this otherwise agreeable volume for evening perusal.

SALE.

MESSRS. SOTHEBY'S sale of coins and medals, held on the 19th, 20th, and 21st inst., included the following lots: Syracusean Decadrachm by Evænetus, 18l. 10s. Edward VI., Pattern Half-Sovereign, 15l. 5s. Oliver Cromwell, Pattern Fifty-Shilling Piece by Thos. Simon, 1656, 19l. 10s. William the Conqueror, six Pennies, various, 20l. 10s. Charles II., "Reddite" Crown by Simon, 1663, 29l. Beeston Castle Siege Piece for Two Shillings, 36l. 10s. Medallie Badge, in gold, of Sir T. Fairfax, 1645, 17l. Charles I., Pattern Broad by Rawlins, n.d., 17l. 10s.

Fine Art Gossip.

THE frontispiece in the January *Burlington* reproduces Le Sueur's marble bust of Charles I. in the Victoria and Albert Museum. Mr. Lionel Cust writes on the subject, 'Chinese and European Religious Art' is the topic of an illustrated article by Mr. Clutton-Brock; Mr. G. F. Hill continues his 'Notes on Italian Medals,' and Mr. D. S. MacColl discusses a portrait of a Mr. Tobin by Alfred Stevens. Mr. D. T. B. Wood contributes the first part of a well-illustrated article on tapestries of 'The Seven Deadly Sins'; Mr. John Platt describes his collection of ancient Korean tomb-ware; and Sir Sidney Colvin has a note on the 'Madonna' by Leonardo which formed the subject of an article in the December number. A further instalment is given of the Inventory of the Arundel Collections; and correspondence, reviews, &c., complete the number.

GREAT progress has lately been made with the organization of the exhibition of paintings of the Early Venetian School which is shortly to be opened at the Burlington Fine Arts Club. Special attention is to be paid to the works of painters in the Bellini group.

THE Trustees of the Whitechapel Art Gallery have appointed Mr. Gilbert A. Ramsay to the post of Director, in the place of Mr. Charles Aitken, who has recently succeeded to the office of Keeper of the National Gallery of British Art, Millbank.

MR. FRANCIS O'DONOHUE, an Associate of the Royal Hibernian Academy, met with a tragic death in a motor accident in Dublin last week. Mr. O'Donohue, who was only 33, was a painter of considerable promise, and was best known, apart from his Church work, by his studies of Dublin streets.

THE proprietors of the *Gazette des Beaux-Arts* are publishing a much-needed General Index to that excellent magazine from 1859 to 1908. There have been four previous General Indexes, each dealing with successive sections of the *Gazette*. The new 'Tables Générales' will supersede these, and will be in two parts: the first, consisting of the 'Table des Articles,' has already appeared, and the second, which will be a guide to all the illustrations published in the *Gazette* during the last half century, is expected shortly. Both parts are the work of M. Charles Du Bus of the Bibliothèque Nationale.

We should like to see a similar index which would make the expert work of *The Burlington Magazine* easy to trace.

AN EXHIBITION illustrating French lithography from Ingres to Daumier is on view at the Galerie Dewambez, 43, Boulevard Malesherbes, Paris. It includes admirable examples of the work of Barye, Charlet, Daumier, Delacroix, Gavarni, Raffet, &c.

GAINSBOROUGH's full-length seated portrait of Mrs. Thicknesse, formerly in the

collection of Mr. Charles Wertheimer, has been acquired by Messrs. Scott & Fowles of New York.

KING ALFONSO OF SPAIN has sold the Du Barry series of Gobelin tapestries illustrating scenes from 'Don Quixote' to Mr. J. Pierpont Morgan, who has lent them to the Metropolitan Museum, New York, where they are now on view.

Other recent additions to the Metropolitan Museum include 'The Adoration of the Kings,' by Quentin Matsys, an important landscape by Philip de Koninck, a marble bas-relief by Pietro Lombardo, and a drawing by Rembrandt.

A NEW system of picture-hanging, consisting of a rod fixed to the wall and passing through screw-eyes fixed to the frames, has been invented by M. Rozier, locksmith to the Banque de France, and is to be tried at the Louvre.

THE VICTORIA AND ALBERT MUSEUM has recently made several important acquisitions in the Department of Metalwork. Chief among them is a serpentine tankard with silver mounts, dating from the reign of James I., purchased under the terms of the Bryan Bequest. It has a peculiar interest from the fact that its form is transitional between the slender, domed tankard of the previous century and the stouter form of a later period; the decoration shows no traces of German influence, such as would be found on silversmiths' work of Tudor times, but the engraving on the lid recalls the designs of Michel le Blon. The workmanship is of the highest quality, and suggests that the silversmith was one of the foremost craftsmen of his day. The tankard is shown in the case of new acquisitions in Room 26.

A pre-Reformation English chalice and paten are exhibited in the same case: they date from the fifteenth century, and are of silver parcel-gilt. The centre of the paten is engraved with the face of Christ, and the foot of the chalice with the Crucifixion.

A silver sweetmeat dish, with hall-mark for 1633, in the same case, affords a good example of a type of work produced in England in the time of Charles I. and the Commonwealth, marked by simplicity of execution and design; similar pieces are to be found in use as almsdishes in churches, but, as the period of their production lasted only some thirty years, they are naturally rare. A circular silver dish, with scalloped border, illustrates the earlier style of the French silversmiths who left their country on account of the revocation of the Edict of Nantes and settled in England. The bowl is the work of Isaac Liger, and bears the London hall-mark for 1719.

In Room 39 several cases are devoted to the exhibition of over 200 pieces of Sheffield plate, representing the finest period of the manufacture, the second half of the eighteenth century, and including a large number of examples of the pierced work for which the Sheffield makers were celebrated. The perfection of form and decoration shown in these productions almost surpasses what is found in solid silver of the period.

The Department has also acquired a small but choice collection of Japanese swords, formerly in the collection of Mr. Alfred Dobrée. It is temporarily shown in the second sword-case in Room 16, and includes unmounted blades by perhaps the most famous of Japanese swordsmiths, Masamune (died 1344), as well as by Umetada Hiōju (about 1650), and other smiths of hardly less note. In the same room is exhibited a series of over 300 Japanese sword-guards

(*tsuba*), acquired from the Hawkshaw Collection. It illustrates the varieties of material and methods of workmanship, and of design and style, characteristic of the sixty or more distinct schools of craftsmen who were engaged over a period of nearly four centuries in making sword-furniture.

WE have received the following notice of rules for the Art Competitions of the Fifth Olympiad, to be held at Stockholm next year:—

1. The Fifth Olympiad will include competitions in Architecture, Sculpture, Painting, Music, and Literature.
2. The Jury can only consider subjects which have not been published or exhibited before and which have some direct connexion with sport.
3. To the winner of each of the five competitions will be awarded the prize medal of the Fifth Olympiad. The exhibits selected will, so far as possible, be exhibited, published, or performed during the Olympic games.
4. Competitors must notify their intention to enter for one or more of these competitions before February 15, 1912, and the exhibits themselves must be in the hands of the Jury before April 1, 1912.
5. No limitations of size or form are laid down for manuscripts, plans, drawings, or canvases. But sculptors are required to send in clay models not exceeding eighty centimetres in height, length, and breadth.
6. For further information application should be made to M. le Président du Comité International Olympique, 20, Rue Oudinot, Paris, or Olympiska Spelen, Stockholm.

EXHIBITIONS.

RAT. (Dec. 30).—Royal Academy, Winter Exhibition, Private View.
MON. Seventeenth Landscape Exhibition, Press View, 5A, Pall Mall East.
TUES. Drawings by Deceased British and Foreign Artists, Press View, Messrs. Tooth's Gallery.

Musical Gossip.

SOME time ago we mentioned the Concours International de Musique, to be held at Paris on May 26th, 27th, and 28th. The first day will be devoted to instrumental contests, and the second to choral, while on the third there will be a grand festival concert, societies being chosen by the jury from the prize-winners. The Minister of Fine Arts has offered a Grand Prix. The list of rules and regulations can be obtained from Mr. H. Bonnaire, the Agent-General for Great Britain, 20, High Holborn.

OFFENBACH'S 'Les Contes d'Hoffmann' was performed at the London Opera-House last Tuesday evening. The first act with the "doll" scene is amusing, and Mlle. Felice Lynce's impersonation of Olympia was clever, also her singing. The second Venetian act with the charming Barcarolle is very popular, while the third shows dramatic power, of which the composer had previously given no sign. Madame Lina Cavalieri was the Giulietta, and Mlle. Victoria Fer the Antonia. The piece was well acted, but chief honours were won by M. Maurice Renaud, who as Coppelius and Dr. Miracle displayed to the full his fine style of singing and his histrionic gifts. Signor Merola proved himself a highly efficient conductor.

THE operas to be performed at the London Opera-House next week are as follows: 'Tales of Hoffmann' on Tuesday and Saturday evenings; 'Hérodiade' on Wednesday evening and at the Saturday matinée; and 'Rigoletto' on Friday evening.

BEFORE Wagner had produced 'Parsifal,' his 'Tristan' and 'Ring' would scarcely have counted as strong evidence of his capacity to write music on the solemn theme of the Redemption. In like manner, there was nothing in Humperdinck's previous artistic career to suggest that he might deal successfully with a subject like

'The Miracle,' which is to a great extent of a religious character. But as Wagner in 'Parsifal,' so has Humperdinck now succeeded—writing, moreover, under somewhat exacting conditions, for he had to keep his art, so to speak, in the background, never allowing his music to become unduly elaborate or interesting, lest it should draw off attention from the spectacle. He has made it so unobtrusive, and so easy to grasp, that few of the audience at Olympia were aware of the skill which went to the making. In the concert-room it would altogether lack point and meaning; in composing it and in arranging the old melodies ("Adeste fideles," "In dulci jubilo," &c.) Humperdinck was thinking how he might best use his art for a particular purpose.

The orchestral playing, under the direction of Mr. Holländer, and the choral singing, due to the training of Mr. E. van der Straeten, deserve high praise. The play itself is treated under 'Drama.'

THE DUKE OF ARGYLL wrote the libretto of 'Diarmid,' which was set to music by Mr. Hamish McCunn, and produced at Covent Garden in 1897. The Duke has now written another opera, and Mr. Oscar Hammerstein has arranged to produce it during the coming spring at the London Opera-House.

AN important vacation conference on musical education will be held at St. Paul's School for Girls, Brook Street, Hammer-smith, from Jan. 8th to 12th inclusive. Lectures will be delivered by Dr. Arthur Somerville, Miss O'Dowd, Mr. Stewart Macpherson, Dr. Vaughan Williams, Mr. Field Hyde, and Dr. J. E. Borland. Members of the conference are invited to a sixteenth-century service in Westminster Abbey arranged by Dr. R. R. Terry; also, through the kindness of Mr. Barclay Squire and of Sir Hubert Parry, to view the collection of old musical manuscripts at the British Museum and the Donaldson Collection of Old Instruments at the Royal College of Music. On Jan. 13th, by invitation of Sir A. C. Mackenzie, members will be enabled to inspect the new buildings of the Royal Academy of Music. Full details of the conference may be obtained from Miss Cecilia Hill, Wentworth Hall, Mill Hill, N.W.

PERFORMANCES NEXT WEEK.

SUN. Concert, 3, Albert Hall.
— Sunday Concert Society, 3.30, Queen's Hall.
— Sunday League Concert, 7, Queen's Hall.
TUES. WED. THU. and SAT. London Opera-House. (Matinée also on Saturday.)
MON. New Year's Concert, 3, Queen's Hall.
— 'The Messiah,' 8, Albert Hall.
FRI. Concert of the British Women Artists' Society, 3.15, Eolian Hall.

DRAMA

'THE MIRACLE' AT OLYMPIA.

It is difficult to avoid superlatives in speaking of Prof. Reinhardt's production of 'The Miracle,' the mere bigness of it all is so impressive. 'Sumurun,' as first played in London, taught us something as to the vigour and originality of this stage-director's ideas and designs, but in the wordless drama now presented at Olympia he has been afforded infinitely greater opportunities than he could find in his Arabian Nights' entertainment. Obviously, the larger his material, the

more completely is he inspired. It looks as if his imagination had taken fire at the sight of the vast building which was to house Herr Vollmöller's play; at any rate, he has handled it like a magician. This arena of secular exhibitions has been transformed into the replica of an immense cathedral; stained-glass rose windows, massive pillars, soaring roof, a scene at once of dimmed light and decorative splendour—we get them all, and seem carried back at once to some such century as the twelfth, and feel ourselves part of a huge mediæval congregation awaiting some mysterious event. And when the lofty doors are thrown open and we watch winding over the mountains a long procession, which gradually disengages itself into sections of nuns, priests, choristers, peasants, and sick creatures afflicted with various diseases, and little by little they assume human proportions and assemble before the miraculous image of the Virgin, which is the pride of the cathedral, the organizing genius of Max Reinhardt becomes convincingly revealed.

The climax is the cure brought about by the influence of the image, and the exultation of the multitude swaying in such a religious ecstasy as Zola has pictured in scenes at Lourdes. Yet at this point we are but at the beginning of the story; the real miracle has yet to happen. The drama is concerned not with the cripple made whole, but with a nun, who under temptation, represented by the figure of the Spielmann, breaks her vows and goes out into the world to seek love and pleasure, only to deal out death and misfortune to all her associates. It is with her departure that the miracle happens. Down steps the Virgin from the wall, assumes the veil and habit of the nun, and so is found when the abbess and the heroine's sister-devotees rush in in consternation. On the scene of general adoration falls the curtain of Prof. Reinhardt's first act.

Considerations of space forbid detailed analysis of the rest of the play. It must suffice to state that between two acts placed in the cathedral occurs a kind of interlude in several tableaux representing the nun's adventures or love episodes, and that these culminate in another big triumph of stage management which illustrates her trial before the Inquisition and her conquest of her enemies. Again and again as this panorama of incidents moves under our eyes, we are struck by Prof. Reinhardt's mastery of stage crowds, his skill in grouping colours and costumes harmoniously, his knowledge of what can be done with stage-lighting, and his instinct for effects that are grandiose and dramatic, as well as by his feeling for beauty. But in this instance at least he shows the defect of his quality; he is at the mercy of the size of his medium. When his stage is not full it looks empty; when scenes essential to the plot, but requiring only a few characters, are played in his huge theatre, they seem to drag and to be dwarfed by the tableaux in which masses of people take part. A quickening of the pace will have to be

contrived in these scenes if *longueurs* are to be avoided.

Of Herr Humperdinck's music, so unobtrusive from a dramatic point of view, an account will be found in another column, and of the players it is only necessary to single out for individual mention Madame Trouhanowa, who, as the nun, makes a very strong emotional appeal. For the real success in acting is made by the crowds—wonderful crowds in Max Reinhardt's hands.

Dramatic Gossip.

WITH the calling in of Mr. George R. Sims as part author of the libretto a change has come over Drury Lane pantomime. 'Hop o' my Thumb' is, in the strict sense of the phrase, a children's entertainment. Mr. Sims and Mr. Collins are perfectly justified in describing their entertainment as a "fairy-tale." A child is the hero of the story, and a child-actress throughout the progress of the action takes the centre of the stage, reducing the adult comedians to the position of satellites. Renée Mayer holds her own, thanks to her innocent swagger, her lack of self-consciousness, and her pretty skill in acting and dancing; while round her, or, rather, round the character she interprets, is made to develop a story that is coherent, fresh, and imaginative.

It must have required some courage on Mr. Collins's part to agree to the reforms which Mr. Sims seems to have demanded. The chief comedian, Mr. George Graves, is not allowed to put in an appearance till the second half of the story. Needless to say, when he does appear he makes up for lost time, and provokes roars of laughter as a king who has a defective memory. Happily missing from Drury Lane is the female impersonator; instead, for a baroness we have Miss Fanny Brough with her dry and unforced humour. Even the old tradition of this theatre as the home of gorgeous effects of colour and light would appear to be threatened; for the big set of the first act offers none of the kaleidoscopic changes in which all sorts of tints are massed together and the dazzle becomes almost blinding. Instead, a very simple but exquisite arrangement of silver and white, relieved by garlands of roses, is all that spectacular ambition attempts this year. Yet this "Garden of Statues" is the most charming picture we have ever had from Mr. Collins.

So many improvements have been effected already, and the result is so entirely pleasing, that it is to be hoped that another time the management will go one step further and banish such patriotic ditties from pantomime. Miss Violet Loraine sings her song about Englishmen resolving to be "top-dogs still" with great spirit, and it provoked on the first night a storm of enthusiasm. But surely at the season of goodwill we might be amiable, even to potential rivals. Meantime, quaint little ballads and dances, such as Miss Daisy Dornier introduces, are perfectly legitimate; and it is delightful to have an ogre represented in "straight" and human fashion, as Drury Lane's is by Mr. Melford, and to have the fairies set in a framework which removes them, as it were, from the rough-and-tumble of the story.

In 'Where the Rainbow Ends,' at the Savoy Theatre, we have another example of what a children's play ought to be. We

envy, as all must who retain the priceless faculty of imagination, Middy Philip Tonge and Middy Noel Coward their parts as the heroes. Each of them has a sister whom naturally he defends, but we readily perceive the subtle suggestion that something more than chivalry prevails when the other chap's sister is in danger from dragons, hyenas, slitherslimes, &c. The patriotism inculcated is of the best, and a German denouncing a "Britisher" who has no proper pride in his country is a happy touch.

Our fellow-critic of twelve was almost instantaneously with the rising of the curtain vociferous in praise of Miss Esmé Wynne's impersonation of Rosamund Carey, and, before the first act was finished, had so entirely succumbed to the fascination of St. George of England, who puts in opportune appearances to protect all right-thinking boys and girls, as to be beyond criticism and lost in admiration. An adult view suggests that the painful curbing of excitement due to unnecessarily long intervals between the acts might be spared. The whole play might, indeed, be reduced so that the children would be well on the way home before their elders crowd the streets and bring disillusion.

We should like some of the grown-up actors better if they would be content just to live their "hour upon the stage" as the children do.

For the eighth year in succession that stage classic of the nursery, 'Peter Pan,' is occupying the Duke of York's Theatre during the Christmas holidays. By this time Mr. Barrie's characters are regarded as old friends by every girl or boy who goes to the play or has read of Peter and Wendy, and there can be few children of small or larger growth who do not revel in the author's fancy and humour, or fail to enjoy an evening in the company of Mr. Barrie's mermaids, redskins, and pirates. Tried favourites are in the cast—Miss Hilda Trevelyan, the most gracious of Wendys; Miss Pauline Chase, as pretty a hero as one could wish to see; Mr. Holman Clark, a most laughable burlesque pirate—and the piece seems to gain every year in popularity.

How difficult is the task of adapting a novel for the stage is well illustrated by the case of Mr. Tom Gallon's romantic comedy, 'The Great Gay Road,' now running at the Court Theatre. The publisher of the story, Mr. John Long, has just issued a cheap edition of it at the price of a gallery seat, so that playgoers will be able to compare it in its narrative and its dramatic forms. We note that of Mr. Gallon's two tramps, one, the degenerate gentleman Kite, fails to carry conviction by his talk on the boards. Also too much of the action of the play is supposed to take place during the intervals between the acts. Still, the born tramp, Perkins, makes a very amusing figure, especially as individualized by Mr. O. B. Clarence; and there are some pretty boy and girl scenes acted by Mr. Owen Nares, and a very promising young player, Miss Christie Laws. Kite is too inconsistently drawn a character for Mr. Arthur Phillips to make much out of the part.

THE THEATRE OF IRELAND gave a performance last week in Hardwicke Hall, its newly acquired premises in Dublin. The plays produced were 'The Bunch of Lavender,' an Early Victorian tragedy in two acts by Miss Jane Barlow, and 'Widow Dempsey's Funeral,' by Watney Cox. The latter, written towards the close of the eighteenth century, is an amusing skit on the love of the lower-class Irish for funerals. The plays were capably presented by the members of the Theatre of Ireland company

AN IRISH CORRESPONDENT writes:—

"The recent revival of Mr. W. B. Yeats's early verse-play 'The Countess Cathleen,' at the Abbey Theatre, Dublin, under Mr. Nugent Monck and the author, was perhaps the most beautiful production yet presented by the Abbey Theatre. The scenery and setting of the play recalled the illuminated pages of a mediæval manuscript. There were no footlights, and the entire lighting of the stage was carried out from the gallery, thus throwing into strong relief the carefully arranged groups of figures.

"Since its first production in Dublin some twelve years ago several changes have been made in the earlier scenes, the result of which has been to heighten the dramatic force of the piece. Miss Maire O'Neill's interpretation of the part of the Countess Cathleen must enhance her already distinguished reputation. The other parts were excellently filled by the students of the Abbey School, and the whole production reflected great credit on Mr. Monck."

MISS JEANNETTE MARKS, the author of 'The End of a Song,' has just been declared one of the winners of the prize offered by Lord Howard de Walden for Welsh drama. This award was made for her two short plays, 'The Merry Cuckoo' and 'The Welsh Honeymoon.'

OUR anticipations of the difficulties of a dual control in the Censorship of plays have been quickly realized. Mr. Redford has resigned, and we have at present a state of affairs which is even less satisfactory than that prevailing before the evidence of the Commission was taken.

TO CORRESPONDENTS.—C. H.—W. H. B.—S. H.—M. W. P.—E. A. N. M.—E. L.—Received.

S. L.—Many thanks.

No notice can be taken of anonymous communications.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

We do not undertake to give the value of books, china pictures, &c.

THE ATHENÆUM.

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